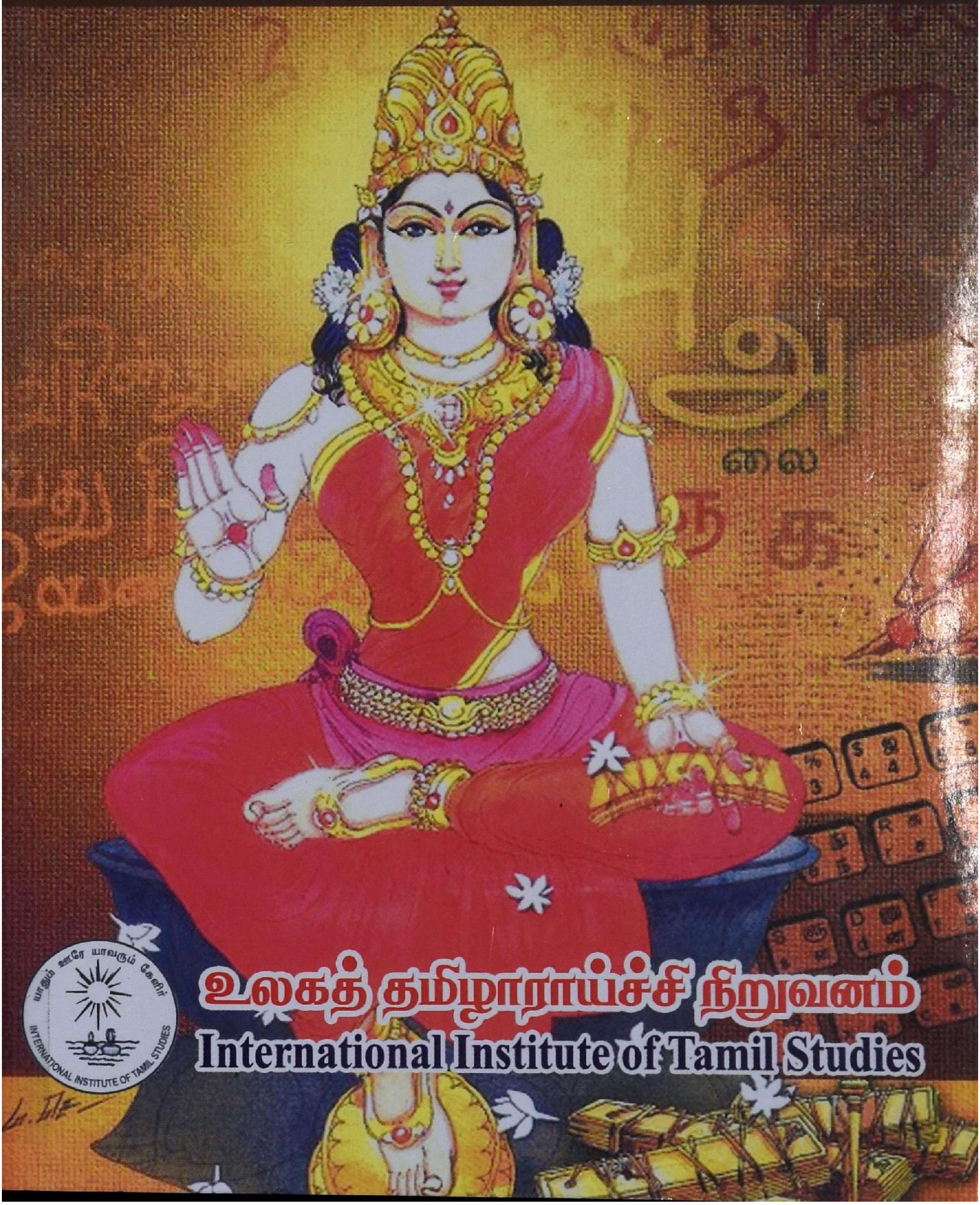
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தமிழ்த் தாய் 67 - வெளியீடு

M.S. PURNALINGAM PILLAI

TAMIL LITERATURE

Revised and Enlarged



உலகத் தமிழாராய்ச்சி நிறுவனம்
International Institute of Tamil Studies



"அறிவுச் செல்வங்கள் அனைத்தையும்
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இனிவரும் நூற்றாண்டுகளுக்கும்
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- மாண்புமிகு தமிழ்நாடு முதலமைச்சர்
புரட்சித் தலைவி
அம்மா அவர்கள்

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உலகத் தமிழாராய்ச்சி நிறுவனம்
சென்னை 600 113

அணிந்துரை

*பழங்கால அரியநூல்களையும் சுவடிகளையும் பாதுகாக்கும் வகையில் 2014ஆம் ஆண்டு நிறுவனத்தில் 34 **இலட்சம் மதிப்பீட்டில் சுவடிகள் பாதுகாப்பு மய்யம் மாண்புமிகு மக்கள் முதல்வர் புரட்சித்தலைவி அம்மா அவர்களால்** தொடங்கப்பட்டது. அவ்வகையில் நாடெங்கினும் உள்ள அரிய நூல்களை, சுவடிகளைத் திரட்டும் பணி தொடங்கப்பட்டு, கண்டறியப்பட்டுள்ள நூல்களைத் தமிழ்த்தாய் 67 - பெருவிழா, பிப்ரவரி 2015இல் வெளியிடும் திட்டத்தின் கீழ், 1929 ஆம் ஆண்டு வெளிவந்துள்ள இந்நூல் இப்பொழுது மீட்டுருவாக்கம் செய்யப்பெற்று வெளியிடப்படுகிறது.*

*காலத்தை வரையறுக்க முடியாத பழைமை உடைய தமிழ்மொழி இலக்கிய வளமும் இலக்கணச் செறிவும் கொண்டது. மொழி இலக்கணத்துடன், அம்மொழியின் அழகுகளைப் பண்பாடு சிதையாமல் பட்டியலிடும் நிலையில் பல்வேறு இலக்கிய அழகுகளைத் **தமிழ் இலக்கியம்** என்னும் இந்நூல் இயம்புகின்றது. தமிழக அரச பரம்பரை, தமிழரசர்கள் சேர சோழ பாண்டியர் வரலாற்றையும், அவ்வவ் காலத்தில் தோன்றிய இலக்கியங்களையும் நிரல்பட அமைத்து வழங்கியும் நினைவில் கொள்ளத்தக்க வகையிலும் அமைந்துள்ளது. பல்வேறு நிலையில் கல்லூரி மாணவர்களுக்குப் பாடம் நடத்திப் பெற்ற அனுபவ வாய்ப்பால் அரிதின் முயன்று ஆக்கியுள்ளார்.*

*இந்நூலை பேராசிரியர் முனைவர் **பூர்ணலிங்கம் பிள்ளை** அவர்கள் எழுதியுள்ளார். ஆய்வாளர்களுக்கும்*

ஆங்கில மாணவர்களுக்கும் பிறமொழி அறிஞர்களுக்கும் பயன்படும் வகையில் இந்நூலை தொகுத்துள்ளார். 'திறமான புலமையெனில் வெளிநாட்டார் அதை வணக்கம் செய்தல் வேண்டும்' என்பார் பாரதியார். அதற்கேற்ப தமிழ்மொழியின் பெருமையை, தொன்மையை, இலக்கிய வளமையைப் பிறநாட்டார்க்கும் பிறமொழியாளர்க்கும் பயன்படும் வகையில் ஆங்கிலத்தில் எழுதி வழங்கியுள்ளார். அரிய நூலான இந்நூல் இப்பொழுது ஒளியச்சாக்கம் பெற்று உலாவருகின்றது.

தமிழறிஞர்களின் தமிழ்த் தொண்டினை எப்போதும் பாராட்டுவதில் முதன்மையானவர் **மாண்புமிகு மக்களின் முதல்வர் புரட்சித் தலைவி அம்மா** அவர்கள் ஆவார். மாண்புமிகு அம்மா அவர்கள் தமிழ் மீதும் தமிழர் மீதும் தமிழ்ப் பண்பாட்டின் மீதும் கொண்டுள்ள அன்பும் கருணையும் அளப்பரியன. தமிழின் மேம்பாட்டுக்கெனப் பல திட்டங்களை மேற்கொண்டு செயலாற்றி வருகின்றார்கள். ஒல்லும்வகையெல்லாம் தமிழ் வளர்த்துவரும் **மாண்புமிகு மக்களின் முதல்வர் புரட்சித் தலைவி அம்மா** அவர்களுக்கு உலகத் தமிழாராய்ச்சி நிறுவனத்தின் சார்பில் நன்றிகளைப் பதிவு செய்கின்றோம்.

தமிழ் மொழி வளர்ச்சிக்கு ஆக்கமும் ஊக்கமும் அளித்துவரும் **பள்ளிக்கல்வி, தமிழ் வளர்ச்சி மற்றும் தமிழ்ப் பண்பாட்டுத் துறை அமைச்சரும் உலகத் தமிழாராய்ச்சி நிறுவனத் தலைவருமாகிய மாண்புமிகு கே.சி. வீரமணி** அவர்களுக்கு நன்றி.

தமிழ் வளர்ச்சிப் பணிகளில் ஆர்வத்தோடு நாட்டம் செலுத்தித் தமிழ்த் தொண்டாற்றிவரும் **தமிழ் வளர்ச்சி மற்றும் செய்தித்துறை அரசுச் செயலாளர் முனைவர் மூ. இராசாராம்** இ.ஆ.ப. அவர்களுக்கும் இதயம் கனிந்த நன்றியினைத் தெரிவித்துக் கொள்கிறேன்.

இந்நூல் சிறப்பான முறையில் மறு அச்சுப் பெற முனைந்து உழைத்த உலகத் தமிழாராய்ச்சி நிறுவன அனைத்துப் பணியாளர்களுக்கும் அச்சகத்தார்க்கும் என் நன்றி.

இயக்குநர்

TAMIL LITERATURE

(Revised and Enlarged)

BY

M. S. PURNALINGAM PILLAI, B. A., L. T.,

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'Ravana the Great', 'Critical Studies in Kural',

'St. Manickavasakar: His Life and Teachings', etc.

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M. S. PURNALINGAM PILLAI, B.A., L.T.,

BORN MAY 1866.

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Part IV

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Foreword

This edition of the Primer of Tamil literature in antique paper contains much new matter and is in smaller type and counts more than *double* the number of pages in the previous edition. It is thoroughly revised and brought up to date and is provided with a full Index, with a complete Bibliography, and with select M. A. questions on Tamil language and literature useful to candidates preparing for University examinations on the subject. It has, in addition, a scheme of public lectures prepared by the author to be delivered in 1926 under the auspices of the Madras University.

The story of Tamil literature is unfortunately little known to the Tamil people themselves. Writers on Ancient India, both Indian and European, make no mention of ancient *South* India and its literature, because they know next to nothing of the vast literature of that ancient land. In his *Tamil India* the author has tried to open and direct the eyes of orientalists to the buried treasures of the Tamil continent in religion, ethics, philosophy, history, civics, sciences and arts. No History of India can be complete without an adequate treatment of the history of South India founded on the firsthand knowledge of Tamil poems. This book on Tamil Literature, the only book of the kind in English even after the lapse of five and twenty years since its first publication in 1904, will, it is hoped, discover to the future historian what Tamil books he ought to study for a full account of the ancient Tamilaham and its oceanic literature and for a full knowledge of the culture and civilisation of the Tamils long before the emergence of the cloud-clad Himalayas from the north-sea bottom, or much prior to the first exodus of the Aryans southward, across the sandy deserts and wild woodlands that had sprung into

existence after the divergence of the sea north of the Vindhia Mountains.

This revised and enlarged edition of Tamil Literature was in the press for over a twelvemonth despite the earnestness and vigilance of the printer to bring it out earlier. It illustrates the inevitable delays and difficulties of the local press run without type-foundries and without good paper-stores.

A quarter of a century ago the author of this treatise had announced the preparation of a History of Tamil Literature in two volumes. That announcement to the democracy of letters could not be carried out owing to vicissitudes in his pedagogic career, which not only afforded him no rest or peace of mind for a long time but deprived him of the wherewithal necessary for the publication of a big tome. The few hours that he could spare from the turmoils of life were devoted to the writing and publication of small books of research, as *Tamil India, Ravana the Great-King of Lanka, St. Manickavasakar: His Life and Teachings, Critical Studies in Kural,* etc. The author has passed his Grand Climacteric, and for him to write and publish hereafter a History of Tamil Literature in two volumes at his own cost and without adequate pecuniary support from well-to-do individuals or societies is hope beyond hope

For this reason the Tamil Literature Primer was much enlarged with fresh matter, and whatever could be added to make it more useful and attractive was freely indented on. Its price has been increased to meet the higher post-war demands of the printer, the stationer and the binder. The author hopes that this new, enlarged and improved edition will, to a certain extent, take the place of the projected two-volumed History and meet with generous welcome at the hands of all students, lovers, and admirers of Tamil language and literature.

AUGUST 24, 1929.

DEDICATION

V. G. Suriyanarayana Sastri, B. A.

A sincere friend and colleague true
Who worked a decade hard and grew
In fame as teacher great, and bright
In making noble verse outright,
In playing parts in dramas writ
By him and framing rules to fit,
Till snatch'd away in flush of life
And mourn'd by darlings three and wife,
By kith and kin and scholars twelve
Knit well to him by bonds of love
For teaching old Tamil classics high;
To such a friend belov'd do I
This book dedicate enlarg'd, but late,
Since long detach'd by cruel fate.



V. G. SURIANARAYANA SASTRI, B. A.,
LATE PROFESSOR OF TAMIL LITERATURE
MADRAS CHRISTIAN COLLEGE.

A Scheme of Public Lectures prepared by the Author to be delivered in 1926 under the auspices of the Madras University.

Lecture I

Navalan Theevu—Kumari Kandam—*Tamil-Aham.* The first Deluge and Dispersion—Ancient Madura Submerged—The Tamil Scriptures—Lanka sundered.

Lecture II

Kapadapuram, Mutthur, and Ramayana—The Second Deluge and Dispersion—Manalur (Madura)—Kudal—The Island becoming a Peninsula—Thara Desert—The Himalaya Emergence—Aryan colonisation—*Agastyar's Exodus southward—The Grammatical Compromise.*

Lecture III

Tholkappiam—Tamil Sociology, Economy, Psychology, Ethics, Politics, Philology, Prosody, Commentators.

Lecture IV

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Lecture V

Anthologies—Vallals, Poets and Poetesses—*The First Interregnum.*

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Lecture XIV

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TAMIL LITERATURE

INTRODUCTION

1. **Tamil Literature.**—The literature of the Tamil race is a record in suitable form and language of its emotions, thoughts and volitions, and of its observations, ideas and actions. It is ancient, vast and essentially moral and religious. Its antiquity may best be inferred from the fact that its most flourishing period or palmy era was at least two thousand years ago. Its vastness will be evident when we count the number of literary works extant and take into consideration the volumes swept away by the floods from Madura and Kavatapuram. Its essentially moral and religious character can be made out if we reckon the number of didactic and sacred volumes after eliminating the medical, lexicographical and astrological works from any catalogue of Tamil books. In ancient times the influence of Aryam on Tamil vocabulary was not perceptible, and Tamil literature maintained its independence. The Buddhists arrested for a time the aggressive nature of Aryam, but their check was overborne by the Jains, who, great scholars as they were, copied from that language its models, and introduced foreign words freely in their Tamil works. It was they who vehemently put down the composition of lyrical and dramatic works in Tamil on the plea that they tended to stir up sensual pleasures. Barring this, their influence on Tamil literature was noteworthy. These puritans cultivated *Natural* or poetical Tamil to a large extent and have left a rich legacy of epics and didactic poems. After the decline and fall of the Jain influence, the

triumphant growth of the Vaidik Sivaism and the development of Vaishnavism, which inspirited the Nayanmars and Alwars respectively, added many a religious work to the stock of Tamil literature. The revival of Saiva Siddhantam by St. Meikandan and his disciples enriched the religious philosophy in Tamil. Later, the Aryan classics were freely rendered into Tamil, and Tamil puranams, modelled on Mahatmyams, came to be written replete with hyperbolical conceits and verbal jugglery of diverse kinds. In recent times Tamil authors have begun to imbibe western culture and enrich their own literature with poetical and prose writings based on European models. In this way Tamil literature has commenced a new era, and its future development is expected to be great. Love and war formed the themes of the ancient classics, and religion and philosophy of the mediæval poems, as science and humanity predominate in the modern writings.

2. **Classification.**—Tamil literature falls into three great divisions: *Iyal* (poetry), *Isai* (music) and *Natakam* (drama). The second and third sections have no representative works extant after the two great deluges, though their names have survived them. Isai Nunukkam, Perunárai, Perum-kuruku, Indra-kâliyam, Pancha-marapu etc were on Isai, while Muruval, Sayantham, Seyittyam, Guna Nool, Mathi-vânam etc treat of Natakam.

Isai-Nunukkam was composed by Sikandi, in venba metre, in compliance with the request of Sara-kumaran *alias* Sayantha-kumaran.

Indra-Kâliyam, by Yamalendran, was much used by Adyarku-nallar.

Pancha-marapu, by Arivanar, was extant in the days of Adyarku-nallar.

Seyittiam, by Seyittianar, is remembered for a few sutras quoted by commentators.

Guna-Nool, by an unknown author, is not forgotten by reason of a few verses extant.

Sayantham is also on drama, and only a few stanzas of it are available.

Mathivanar, a Nataka Tamil-Nool, by Mathivanar, a Pandyan ruler, in sutras and venba metres, was of great service to the commentator Adyarku-nallar.

The first division, *Iyal*, was treated under two heads, Ilakkanam and Ilakkiam. The first, which is the art of correct and elegant writing, comprises all works on grammar, including logic, rhetoric, and prosody. The rules of grammar have been deduced from the best classics. Ilakkiyam, a general term for all well-written works, includes all approved poetical compositions, whether original or translated, constructed on the rules laid down in Ilakkanam. Ilakkanam is treated under five heads. The section on *Letters* constitutes that part of grammar which deals with the number, name, order, origin, form, quantity and combination of letters, with their initials, medials, and substitutes. The section on *Words* treats of the four parts of speech, namely, noun, verb, particles, and adjectives. This includes etymology and syntax. The *third* section is Matter; or the mode in which, by writing words, a discourse is formed. This section treats of amplification, of the passions and affections of the mind which act internally on man, and of things belonging to the external world. The section on Versification contains the laws of prosody. The fifth on Embellishment corresponds to the European rhetoric. The Tamil grammar is independent of other tongues and more ancient, and the most famous of the post—diluvian times are Agatthiar's, which are lost;

Tholkappiam ; and Nannul. The Tamil Lexicons were made by the Tamil Jains. Under the head of Ilakkiyam, the Tamilar have epic, lyric, ethic, dramatic, scientific and philosophic pieces: of these by far the most numerous are the ethic. Mahabaratham and Ramayanam represent the epic ; Naishadam the lyric · the poems of the Jain poets, of Valluvar, and Auvai, the Dravidian Sappho, the ethic ; Silappathikaram, the dramatic ; the works of Agasthiar and other siddhars the scientific ; and the Siddhanta works, the philosophic. Pothiyaimalai, near cape Comorin, was the Parnassus of the Tamil poets.

3 **Tamilar** —The Tamils, or Tamilar, were certainly the natives of the ancient Tamilaham 'or Lemuria,' a continent in the Indian Ocean about the equator submerged a hundred centuries ago. The theories that they came from the Tibetan plateau or from Elam between the Tigris and the Euphrates, are all conjectural and exploded. After the submergence of Tamilaham, they advanced northward, subdued the aboriginal Naga tribes of Maravar, Eyinar, Vedar, Oliyar, Oviyar, Aruvalar, and Parathavar. Among the Tamils, the three most marked tribes, Marar (Minavar), Thirayar, and Vanavar, are said to have founded the Pandya, Chola and Chera kingdoms respectively. This theory too was exploded. The ruler of the ancient Tamil country was Pandya, so called because it was an ancient land. The members of his family separated in course of time and occupied the adjacent or chera land and the eastern coast or chola territory. Thus the three kingdoms were Tamil kingdoms. The Tamils were adventurous, and hospitable and tolerant in religion. They were civilised, and polished and they had towns and forts, and arms and weapons, and drove a roaring trade. Unlike the migratory Aryans who were polytheistic in religion,

who dwelt by the river side, and offered animal sacrifices, the rationalistic Tamilar preferred mountain homes, were monotheists, and worshipped God with flowers and incense, symbolic of the heart and its melting. The Tamilar were of Eight Classes: Arivar, Ulavar. Āyar, Vedduvar, Kannalar, Padaiadchier, Valayar, and Pulayar. The *Arivar*, a small band of ascetics, knew the past, present and future, were consulted on ceremonial occasions and lived outside the towns. The *Ulavar* or farmers were next in rank. Called also *Vellalar* and *Karalar* or lords of the floods and seasons, they formed the landed aristocracy of the country. The third in rank were the *Āyar* or shepherds. Next to them were *Vedduvar* or hunters. The fourth class consisted of smiths of all kinds. *Padaiadchier* were armed men and formed the military class. The last two classes were fishermen and tanners respectively. The iron-bound caste system, Brahmin, Khsatrya, Vaisia and Sudra, was purely Aryan, and the Aryans ruthlessly foisted it on the Tamilar. Tholkappiar refers to Arivar, Ayar, and Vedduvar, but makes no mention of them in his chapter on marapu. He speaks of Anthanar, Araser, Vanikar, and Vellalar, as four chief guilds. From this it will be apparent that the Aryans, soon after their commingling with the Tamilar, first in the Panjab and then in the Gangetic basin, set to destroy the original class system, but could not consistently redistribute the classes into their fourfold caste. Thanks to the spread of western culture, the caste system is slowly losing its rigour and bids fair to die, though a hard death. On its dissolution the old class system, based on individual worth, work, or wealth, is likely to rear its head and will make for the progress of the Tamilian race.

The Tamilar are known as the 'Greeks' or the 'Scots' of the East, owning a language noted for its linked sweetness,

independence, and incorruptibility, a literature as vast and as old as the hills, and a civilisation which derided the Aryans as *Mlechas.* They had *nan-marais* or 'four scriptures' *viz* Powdigam (Powliam) Thai thiryam, Talavakaram (Chandosam) and Samam,* which, excepting the first, form three of the oldest upanishads, and which are long anterior to the three Vedas (trayi) themselves and their Gods †. Though the nan-marais had found a watery grave, their doctrines and their forms of worship survived the Deluges in the minds of stray bands of survivors for long, till the Sanskrit Vedas, reduced to writing, prevailed under peculiar historical cyclic circumstances during the rule of the Aryan monarchs in the South, when the priests held undisputed sway over them and, *ergo,* over the peoples subject to those monarchs. The Tamilar worshipped Siva the Supreme Being or Mulu Muthal, under the *Nadu-thari, Kanthu,* or planted wooden or stone *linga* (pillar) form, washing it with pure water, decorating it with fresh flowers, and reciting verses from their Marais or Scriptures, and had no intermediary priest between them.

4. Tamilaham, or the ancient Tamil Country, was the submerged continent of Lemuria in the Indian Ocean on both sides of the equator. In his History of Creation Vol. II

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* Vide Tirumangai Alwar's Peria Tirumoli V. V. 9 and VII vii, 9.

Amara Simhan, author of the *Amara Kosa,* speaks only of three Vedas, and Simhan's age has been fixed as 500 A. D. It should be noted that three of the nan-marais came to be classed or grouped under the oldest Upanishads, because their teachings are diametrically opposed to the contents of the Vedas, in the conception of the Godhead and in the mode of worshipping Him.

† The three Vedas in Sanskrit were refashioned into four by the Sage Vyasa. Vide Tholkappiam, Eluthu, Sirappu Payiram, Nachinarkiniar's Commentary, p 10, para 2 'Vyasa' was a term used to denote the state historiographer. *Vide* [illegible] Sargam.

pp 325-6 and Vol. I. 361, and in the Pedigree of Man pp 173, 80-1, Prof. Haeckal assures us that the Indian Ocean formed a continent which extended from the Sunda Islands, along the coast of Asia, to the east coast of Africa, and which is of great importance as having been the cradle of the human race. Sir Walter Raleigh's *History of the World* (page 99) strongly supports the hypothesis regarding the first nursery of man, and affirms that "India was the first planted and peopled country after flood." The *Science of Man*, Australia, for December 1900, contains the statement. 'The locality of the origin of the earliest race from the most recent researches appears to have been on lands now submerged beneath the Indian Ocean.' Topinard is of opinion that Southern India did not in olden time form part of Asia In 1897 Sir John Evans, in his presidential address to the British Association, referred to Southern India as the probable cradle of the human race. (Vide Science of Man, August, 1901). Dr. Maclean, author of the Manual of the Madras Presidency, writes to the same effect. An account of the *Lost Lemuria* by Scott, Elliott, pp 23, 30, and 38 will be found instructive and interesting and confirmatory of the original abode of man in the Southern ocean. In *Peoples and Problems of India*, Sir T. W. Holderness K. C. S. I writes, chapter I page 23: "Peninsular India or the Deccan (literally the country of the south) is geologically distinct from the Indo-Gangetic plain and Himalaya. It is the remains of a former continent which stretched continuously to Africa in the space now occupied by the Indian Ocean. The rocks of which it is formed are among the oldest in the world and show no traces of having ever been submerged. In many parts they are overlaid by sheets of black 'trap' rock or basalt which once flowed over them as molten lava. In the Deccan we are therefore in the first days of the world, we see land substantially as it existed before the beginnings of life.

The Indo-Gangetic plain stretches without a break from the Indus on the west to the delta of the Ganges on the east, a distance of twelve hundred miles When the world was still in the making and before the elevation of the Himalaya, the space now occupied by the plain was a sea. The southern shore of this sea was what is now Peninsular India. With the rise of the Himalaya, the sea disappeared." This confirms the Tamil tradition that the land south of the Vindhia Hill was an island, called *Navalan Deevu*, and that Tamilaham was a vast continent bordering on Africa in the west, on Australia in the South, and touching Kamaschatka far in the east. Tamilaham was in existence 15,000 years ago Ancient Madura and Kavatapuram or Mutthoor were the capitals of the Pandya kingdom. Lanka was a portion of the old continent When the first Deluge took place, it was sundered from the main land. Valmiki's accounts of Kavadapuram and Lanka defy the descriptions given of ancient Rome or the pyramids of Egypt. The great Tamil commentators, Adyarkunallar, Silappathikaram pp 265-6, 197-8), Nachinarkiniar (Tholkappiam, Porul, p 809), Ilampurnar (Tholkappiam, Eluthu, p 4), Nilakandanar, editor of Nakirar's gloss upon Irayanar's *Akapporul*, (p 5) speak of the submergence of the rivers Kumari ane Pahruli in Tamilaham. Archaeologists point out the influence of Tamil on the languages spoken in distant lands. Sir W. W. Hunter, History of India, p 8, says that the language spoken at Kamaschatka at the North-East corner of Asia is considered by eminent authorities to be a dialect of Tamil In the Indian Antiquary, Vol. X., pp 46—7, we find that the language spoken by the Maories in the far-off New Zealand which forms the *ultima thule* of the 700 Kathams of the Tamil land from Cape Comorin referred to in the Silappathikaram and the languages spoken by the inhabitants of the numerous groups of islands between these two boundaries are similarly akin to Tamil.

After the submergence of the original Tamilaham and the emergence of the Himalaya, the land lying between the latter and Cape Comorin became one, and has now come to be known as India The Tamil warriors then spread their conquests as far as the Himalaya and established their kingdoms there. The adventurous Tamils who had escaped the floods in their boats seem to have founded colonies in Africa and Europe and proceeded to the farthest west as America. Scholars have found out that the language spoken at Tuscany in Italy is a dialect of Tamil. The three classical languages of the world, viz, Sanskrit, Hebrew,and Greek contain Tamil words in their vocabularies. Mr. Ramakrishna Pillai has, in a series of papers contributed to the Madras Christian College Magazine, pointed out points of similarity between the Tamils and the Scots in their language, polity, customs and manners. A retired officer of the Madras Government is tracing out the identity of the Scandinavian and other European myths with those of the Tamilians. These and many other researches are likely to prove that the Tamilaham was the cradle of the whole human race.

In later times the Tamilaham comprised the three Tamil kingdoms, and, first of all, the kingdom of Pandya, which the Tamil poets have called 'the sen Tamil land.' According to the old commentators it included twelve *nadus* or provinces, besides Pandi. They were Thenpandi, Kuddam, Kudam, Karka, Ven, Pooli, Panri, Aruva, Aruva North, Cheetham, Maladu, and Punanadu. Of these the seventh to the eleventh (both inclusive) were provinces in which impure or incorrect Tamil was spoken. Besides the three great kingdoms that patronised Tamil learning in their capitals Madura, Urayoor, and Vanchi, there were other provinces subject to them, where the Tamil bards had patrons. Nanjilnad had a patron in Porunan ; Mahoor in Palayan Maran : both were

principal chieftains who owed allegiance to the Pandyan king. Feudatory to the Chola were Thirayan of Kanchi, Pulli and Athanungan of Venkadam, Malayaman Kàri of Maladu and Mullur, Ma-vel-Evvi of Mailai-kurram, and Nannan of Chenkanma in the valley of the Cheyyar. Alumbil, Kuthiraimalai, Pali, and Thakadur paid tribute to the Chera king At present the Tamilaham is wherever the adventurous Tamilar settle for trade and commerce and cultivate Tamil, viz, Africa, the Madagascar, the Mauritius, America, Ceylon, and some islands in the Pacific Ocean.

5. The Tamil Kingdoms.—The Pandia, Chola and Chera kingdoms are known as the three great Tamil Kingdoms. Thondaimandalam was of a later date. Their boundaries, which varied at different times, were in Auvai's time as follow :

i, The Pandian Kingdom.—Auvai, II a contemporary of Kamban, defined its extent thus :

வெள்ளாற்றின் தெற்கு மேற்குப் பெருவெளியாம்
தெள்ளாம் புனற்கன்னி தெற்காகும்—உள்ளான்
ஆய்ந்த கடற்கிழக கண்பத் தறுகாதம்
பாண்டிநாட் டெல்லைப் பதி.

[South of the river Vellar, Comorin on the south, the sea sought by the gull on the east, and open plain on the west comprising 56 kavathams.]

The Vellar passes through the state of Pudukota and falls into the sea, south of Point Calmere. Peruveli or Peruvali probably refers to the Achan Koil ghaut leading to Travancore.

ii. The Chola Kingdom.—Puhalendhi, a later poet, described it in this wise :

> கடல்கிழக்கு தெற்கு கரைபுரளும் வெள்ளாறு
> குடதிசைக்குக் கோட்டைக் கரையாம்—வடதிசைக்கு
> ஏழ முதலா யிருபத்து நாற்காதஞ்
> சோழநாட் டெல்லையெனச் சொல்.

[The sea to the east, the overflowing Vellar to the south, Kottaikarai to the west, and Elam to the north covering 24 kavathams]

Kottaikarai was the boundary of the three kingdoms. The Chola Kings were great warriors and extended their country to Vemkata or the hot hill and to the Pennar. It was in extent just a half of the Pandyan Kingdom.

iii. The Chera Kingdom.—Auvai has given its boundaries as follows :

> வடக்குத் தலைப்பழனி வான்கிழக்குச் செங்கோடு
> குடதிசைக்குக் கோழிக் கூடாகும்—கடற்கரையி
> னோரமது தெற்காகு மோரெண் பதின்காதஞ்
> சேரநாட் டெல்லையெனச் செப்பு

[The northernmost point is Palni, right to the east is Shencotta (*Tenkasi* is another reading), to the west is Calicut, the sea-shore on the south—extending over 80 kavathams]

Chencode is taken as Thiruchencode in the Salem District. In point of extent it was as much as the other two put together.

iv. Thondaimandalam.—According to Auvai, this land covered 20 kavathams.

மேற்குப் பவழமலை வேங்கட நேர்வடக்காம்
ஆர்க்கு முவரி யணிகிழக்குச்—சீர்களுயர்
தெற்குப் பினாகை திகழிரு பதின்காத
நற்றொண்டை நாட்டெல்லை நாடு.

The eastern ghauts to the west, Venkatam to the north, the sea-board to the east, the Pinâkai or Cheyyar to the south, covering in all 20 full kavathams.

Very often for administrative convenience a kingdom was divided into two parts, one part directly under the eye of the sovereign and the other under that of the Yuvaraj or some royal kinsman. The split sometimes became permanent when the kinsman waxed in power and influence. The Thondai and Kongu mandalas seem to have taken their origin in this manner.

6. Periods.—Tamil Literature falls into six Ages as follows :—

I The Age of the Sangams—up to 100. A. D. It was followed by a long period of lull, generally known as the Dark Ages.

II The Age of Buddhists and Jains—A. D. 100 to 600. A. D.

III The Age of Religious Revival—A. D 600 to 1100 A. D.

IV The Age of Literary Revival—A. D. 1100 to 1400 A. D.

V The Age of Mutts—A. D. 1400 to 1700 A. D.

VI The Age of European Culture—A. D. 1700 to 1900 A. D.

PART I

Ancient or Classical Literature

Up to 100 A. D.

I.—THE AGE OF THE SANGAMS.

Up to 100 A. D.

1. **Introduction.**—The word 'Sangam', used by Buddhists and Jains for a religious order or coterie, came to supersede, on the score of its euphony, the expression 'Kûttam' which is Tamil, and the presence of poets of the Buddhist or Jain persuasion in the third academy held in modern Madura accounts for it. Madura bears the name of *Kûdal*, for the reason that the poetic academy met there. Three Sangams or Academies are alleged to have existed in the Tamil country, longo intervallo, at three different periods doing the work of literary censors. Their existence is challenged by critical scholars, both Indian and European, on the ground that the account is full of improbabilities and inconsistencies and draws too much on the marvellous as it gives an incredible longevity to each poet and prince who had anything to do with the Sangams. They believe that these Academies must have been the figments of some poetic imagination akin to that of Vallala Senan in his *Bhoja Prabandham*, where Sanskrit poets of totally different times—Kalidasa, Bharavi, Mahan, Bhavabhuti, Bhana, Thandi, and others—are made to assemble in the Court of King Bhoja and to pour forth panegyrics on his devoted head. "It is of course open to doubt", wrote Professor Sundram Pillai, "whether there ever existed a regularly constituted body of pundits and poets, which may be called a College in our modern sense of the word; but that a number of brilliant men of genius rose and flourished soon after the memorable victory of *Thalai Alamkânam*, and at intervals from one another so short that in

the perspective of posterity they appear to have formed but one grand galaxy — one single group or College — it would be the height of scepticism to question". The question of their existence cannot be easily decided until the researches of the archæological society in South India bring to light facts and materials enough to explain away the apparent improbabilities and contradictions. Till then the commentators' account will stand and must be accepted *cum grano salis*. The following *venba* of the Sangam age gives the number of the syndics and poets of each Sangam.

"எழேழொழா டைஞ்ஞாறு மேழே ழொடுபஃதும்
எழேழுஞ் சவை மிரீஇனர்—எழேழ்சேர்
நாற்பதிறுனாறு முப்பானேழ் நூறு நானூற்று
நாற்பதிமொன் பான்கவிஞர் நாடு".

2 **The First Sangam.**—It is said to have been composed of 549 poets including Ahatthian, Siva, and Muruga, and to have lasted 4440 years. The poems composed then are known to us only by their names. They are *Paripadal*, *Muthunarai*, *Muthu Kuruku*, *Kalariaviraì* and others The first Academy held its sittings in the ancient sea-sunk Madura, during the reigns of eighty-nine kings from Kaisinavaluthi to Kadum Kone. Its standard work was *Ahatthiam*. It is contended that Ahathian is different from the Aryan sage, and nine Ahathians are alluded to in the ancient classics. After the first two deluges that submerged Tamilaham, the sea north of the Vindhia Hill dried up, and forests and sandy deserts sprung up in its place. Agasthiar, the northern ascetic, could not, therefore, be dreamt of in Tamilaham as a member of the first or of the second academy. A great poet of the Tamilaham or Ahatthian was perhaps the lode-star of the first Sangam. The poets of this Sangam composed countless

pari-padals, and all were extinct while those of the last were only seventy, and form the fifth of the eight collections or Ettu-thokai. Vide section III infra.

3. The Second (Middle) Sangam.—This met at Ka(p)vadapuram or Alai-vai (அலைவாய்) or Vayiloor (புத்தூர்) or Mutthur (முத்தூர்), also submerged and washed away by the enraged sea. It had 59 syndics and judged the poems of 3700 poets. It lasted 3700 years, and its standard works were *Ahatthiam*, *Ma-puranam* *Isai-Nunukam* and *Bhutha-puranam*. The works composed during the long period of this Sangam exist only in their names. They are *Kali*, *Kuruku*. *Vendali*, *Vialamalai*, etc. The sessions of this Academy were held during the reigns of 59 kings from Ven-dare Chelian to Muda-thiru-Maran.

4. The Third (Last) Sangam.—This college lasted 1850 years covering the reigns of 49 sovereigns from the Lame Thiru Maran to Ugra Peruvaluthi. It consisted of 49 members, and the poets who submitted their poems to them for *imprimatur* numbered 449. It included the northern sage Agasthiar and his disciples. The names of the 49 syndic members are believed to be preserved in the Garland of Thiruvalluvar appended to his *Kurral* *Perisai*, *Kutthu*, *Sittisai*, *Vari*, *Patthuppattu* (Ten Idyls), *Ettutthokai* (Eight Collections), and *Pathi-nen-keel-kanaku* (Eighteen Minor Didactics), besides a number of other works not submitted to the Sangam for approval, belong to this period. Of the first four of these hardly anything is known The president of this Academy seems to have been Nakkirar, and its extinction is variously accounted for. Some ascribe it to the presentation of *Kurral* and to the ill-treatment of poets by the members of the Sangam in the plenitude of their influence and conceit, as described in *Oosi-Muri*. A few

trace it to the preponderance of the Buddhist and Jain influence; others to the recalcitrant Nakkirar, who was cursed by Siva; and a few others to the destruction of Madura by fire due to the wrath of Kannagi, the dear consort of Kovalan. Of the numerous works of the third Sangam, *Muththollayiram* consists of three parts, each part having nine-hundred stanzas, in venba metre on the three great Tamil Kings, and the work *is remarkable for its diction and imagery. It treats of Aham.* A few stanzas have been culled from commentaries and published separately in the Sen Tamil Magazine.

6. The three Sangams or societies of learned men, which are considered as myths, by modern critics despite references to them by St. Appar and St. Manikavasagar were followed, longo intervallo, by a fourth and a fifth Sangam, though these were not so famous as the first three. The fourth Sangam lasted probably for 150 years (600—750 AD), the great luminaries of which were probably Perum-Devanar, the writer of several poetic prefaces to poems, and the authors of Naladiar, and Tirumangai Alwar, who has used phrases as Sanga Tamil and Sangamutha-Tamil, who probably lived then. The fifth Sangam, held about 900 A. D., at Madura in the time of Tiruthakka-Devar, was probably the offspring of Poyyamoli Pulavar's efforts. Sangams are said to have been brought into existence in the Chola capitals at different times, but they did not flourish. They depended on the good graces of Chola sovereigns and their existence was ephemeral. The new Madura Sangams collapsed perhaps on account of dynastic changes and of the disturbances by Kalabras who conquered the Pandya country in the sixth century (the common word 'Kaleparam' meaning 'confusion' owed its origin to them). The sixth Sangam, started by Sriman Pandi Thorai, has outlived a quarter of a century, and will explain why and how Sangams fade away.

The influence of the Sangams on Tamil literature was very beneficial. The censors took great care to separate the wheat from the tares among poetical compositions and preserved the dignity of the literature. They allowed no slang or vulgar words to creep into the poems submitted for their approval. Their rigid adherence to canons helped the production of good and flawless poems, though they thereby crushed poetic freedom and originality.

SECTION I.

1. Agasthiar—Many are the legends associated with the name of this renowned ascetic whose fame exercises a peculiar charm over the minds and hearts of all lovers of Tamil. Three of them stand foremost that relate to the supposed origin and diffusion of Tamil language and literature. The *first* refers to Agasthiar's collision with the members of the Sanskrit College at Benares and to his prayer to Candaswamy to teach him a language, in some respects, better and sweeter than the sacred Sanskrit To indicate that his prayer was granted the house where the sage was, was, on a sudden, all perfume, and the Swami ordered him to search a certain corner for it. *Agasthiar* hurried to the spot, opened a pack in the nook, discovered, to his surprise, a heap of Cadjan volumes, and fell out exclaiming Tamil ! Tamil ! (sweet, sweet). Afterwards, he took lessons from the Swami and taught the same in the South as Tamil Language.

A second account is to this effect. A band of Aryas, headed by *Agasthiar* in their exodus to the South, found Tamil in a flourishing condition. Anxious to see their dear language, Sanskrit, predominant in the land, they set themselves to put down their rival and exterminate the Tamils, the natives of the soil. Failing like the Saxons of the continent of Europe in their endeavours to root out the ancient Celts and their Celtic language altogether from Britain, they drove the Tamil-speaking population to the southern part of the Peninsula. There they happily found their congenial atmosphere and their language had liberal patrons among its kings.

A third tradition runs as follows. Once upon a time when all the Rishis and the celestial train had assembled on the summit of the Himalayas to witness the splendid celebration of Parvathi's marriage, the Mount, groaning

under their weight, sank, causing the south to rise up. Then to level it, it is said, Siva chose *Agasthiar* as the fittest person and, preaching to him some visva mantras, sent him to the Sandalwood Mount. He went thither, accomplished the feat, and made the Mount his head-quarters and the fountain-head of all Tamil learning.

In chapter XXIV of Vol. I., on Ancient India, of the Cambridge History of India, entitled the Early History of South India by L. D. Barnett, M.A., on p. 596 occurs the following as a footnote: "The tradition that the Brahmin sage Agastya led the first Aryan Colony to the Pothiya Hill and *created* Tamil literature probably arose in a later age, after the Brahmin influences had gained the ascendant in the South, on the basis of the legends in the Sanskrit epics."

However fabulous and contradictory these accounts of the origin of Tamil, it is beyond question that Agasthiar was a god-father, rather foster-father of Tamil, though not its parent, as Villiputurer says in his *Bharatham*.

"அகத்தியன்பயந்த செஞ்சொலாரணங்கு".

It was certainly he that first brought Sanskrit grammar and models to bear on virgin Tamil. *Agasthiar's* epoch and history, apart from his connection with the Sangams, are wrapped up in obscurity. Nevertheless, with the help of the records saved from the ravages of white ants, we are able to assert that the land of his birth was Aryavartha, the land situated between the Himalayas and the Vindhya mountains; that he was short in stature and was, therefore, called Kuru Muni; that he had by *Lopomuthrai*, daughter of a king of Vitharba country, a prophet-son by name *Sitthan*; that, well-versed in Sanskrit and Tamil, he possessed extensive knowledge in theology, metaphysics, medicine and alchemy; that his works on these topics were many; that he wrote a

Grammar, called *Ahatthiam* in two parts, which form the basis of all extant treatises in Grammar; and that he had twelve Grammar disciples, besides one or more in medicine.

Passing over the two hundred and five medical works falsely fathered on him, of which the chief are *Vaithia kummi*, *Gunavákadam*, *Vaithiasáram*, *Noyinsáram*, *Avilthasáram*, *Senthuramurai* *Amutha-kala-ghianam*, *Panchakavia Nikandu*, *Kanmakandam*, *Purana Rutthiram* and *Sangu Suthi*, and also his Sanskrit *Ashtagam*, which evinces his mastery in theological lore and disputation, we come to his Grammar in two books, known as *Per Ahatthiam* and *Sitr Ahatthiam*, which embodied the rules and pointed out the characteristics of Verse, Lyric, and the Drama in twelve thousand sutrams. Though most of them have shared the ruins of time, a few have been embalmed and treasured up to us by commentators on the celebrated work *Tholkappiam*, and the verses quoted by them and published by Dewan Bahadur Bhavanandam Pillai are on the face of them spurious.

2. Tholkappiar. Called after his village Tholkappiakudi situated to the south of Madura, he was named by his parents *Thirana Tumákini*. Descended of Jamathakini Muni of Brahmin extraction, * he, of Agasthiar's twelve disciples, devoted himself mostly to grammatical studies and turned out a proficient in grammar. He wrote *Tholkappiam*, which excited the jealousy of his master. He was the leading pupil of Agastya, well-versed in Ayndram.

About nine Abathiars are mentioned in Tamil works, including the Tamil Muni. Abathiar was also one of the rishi-editors of the Vedic slokas. Besides, one of the five munivars

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* Jamathakini, according to *Vedic Era*, lived 3558 or 4000 years ago.

Agastiar's twelve disciples were Tholkappiar, Athankot Asan, Thuralingar, Sembootcheyai, Vaiapikan, Vaippian, Panambaranar, Kalamrumpar, Avinayanar, Kakkaipádini, Nattatthar, and Vámanar.

to whom the Abamas were preached on the Mahendra Hill situated to the south of the Pothia Hill was also an Agastya. Tamil scholars of research fame are inclined to believe that a number of Agathiars or inevitable poet-sages had existed and contributed to Tamil literature prior to the advent of the Aryan rishi in the southern peninsula, with 18 crores of Velirs or ploughmen who overcame the Rakshas and placed Ravana under the spell of his melodious songs. As regards his age, the reference to him in Ramayanam by Valmiki, that he was at Pothia before Rama's entry into the forest, must be noted. In Kishkinda Canto, 41st Sarga, Sugriva is made the mouthpiece of a few slokas which contain the royal command for the quest of Sita and which make mention of the three Tamil Kingdoms and of the great Tamil grammarian Agastya point to his age some 4000 years ago though even this might appear fabulous to historical and critical minds,

The difference between the master and the pupil has been accounted for by reference to quite another circumstance. When Agasthiar left the Himalayas for the Sandalwood Mount, he gave Tholkappiar an order to take his (Agasthiar s) wife after him, he going in advance of her a four-rod distance. Tholkappiar implicitly obeyed his master's command till both he and his mistress reached the Vaigai. While crossing the river, a strong rapid current began to sweep off the lady. Then Tholkappiar, lest he should lose her, opportunely gave her a bamboo stick. She held it fast and with it she got safely ashore. This incident of literal disobedience on the part of his pupil so displeased the master that he hurled anathemas on his head and cursed him that he should never get to heaven nor attain bliss. Tholkappiar, put out by his Guru's unreasoning indignation and his undreamed-of curses paid him in the same coin. Agasthiar grew out of temper and induced *Athankotasiriar*, another grammar scholar of his, to cut up Tholkappiam and stand in the way of

its recognition by the Assembly of the Wise at Madura. *Athankotasiriar* was in a fix. His position was delicate, for, on the one hand, Tholkappiar was his kinsman, and, on the other, Agasthiar was his master. Thus he had to steer between Scylla and Charybdis. In compliance with his master's request, he detected a few flaws in Tholkappiam and, by doing so, made its merits apparent, which led to its recognition by the Sangam. It must be noted that neither Agasthiar nor Tholkappiar wrote any original poem.

3 **Tholkappiam,** the life-work of its author, is in three parts and counts 1612 sutras. It is the oldest extant Tamil grammar, the name signifying 'ancient book' or 'the preserver of ancient institutions'. It was preceded by centuries of literary culture, for it lays down rules for different kinds of poetical composition, deduced from examples furnished by the best authors whose works had been in existence.

It treats clearly and systematically of only one of the three time-honored divisions of Tamil, viz Iyal or Natural Tamil. The three parts of it are *Eluthu* (Orthography), *Sol* (Etymology), and *Porul* (Matter), each with nine sections. It being the fountain-head from which streams of Tamil grammar have issued, we give its contents in full and comment on each part as briefly as possible.

I *Elutthu* (Orthography)

1 Noon-marapu
2 Moli-marapu
3 Pirappu Iyal
4 Punar Iyal
5 Thokai Marapu
6 Urupu Iyal
7 Uyur-mayangu Iyal
8 Pulli-Mayangu Iyal
9 Kuttya-lukara Punar-Iyal.

II. *Sol* (Etymology)
1. Kilavi-Akkam
2. Vetru-mai-Iyal
3. Vetru-mai-mayangu-Iyal
4. Vili-marapu.
5. Peyar-Iyal
6. Vinai-Iyal
7. Idai-Iyal
8. Urri-Iyal
9. Echa-Iyal

III. *Porul* (Matter)
1. Aha-thinai-Iyal
2. Pura-thinai Iyal
3. Kalavu-Iyal
4. Karpu-Iyal
5. Porul-Iyal
6. Meipattu-Iyal
7. Uvama-Iyal
8. Seyyul-Iyal
9. Marapu-Iyal

From the foregoing it will be evident that the auther makes his third part include *yappu* and *ani* (prosody and rhetoric) which are generally regarded as the *fourth* and *fifth* divisions of Tamil grammar. Further, *Kalavu Iyal* and *Karpu Iyal* form parts of Aham and need not be treated under separate headings. Tholkappiar seems to have evolved all the figures of rhetoric from smile or *uvama* and has given a chapter on psychology in Meypattu Iyal and another on Tamil idioms and idiotisms in Marapu Iyal. On the whole, it is very likely that the grammarian in giving nine chapters to each part was carried away rather by his sense of symmetry than by the subject-matter. It is the only work from which we can have a gleaning of the ancient Tamilar's manners and customs.

In the first part on *Letters*, the rules governing *Alapedai* or elongated vowels and the sutras about the indebtedness of the consonants to the vowel அ deserve careful study.

The second part on *Words* is masterly in treatment. The first and ninth chapters, dealing with the formation of simple and compound words and containing remarks and exceptions, are important. In this the author has attempted at finding the root meanings of words. It is a peculiarity—a peculiarity which will show the critical culture of the Tamilar—that the gender classification is based-on the signification of words.

The first two chapters of the third part are a special feature of Tamil grammar. They are difficult to master, but they are interesting. A right and clear understanding of these chapters will serve as a key to unlock the treasures of many a subsequent treatise on *Porul*. *Porul* (substance, subject, matter) is divided into Aham (inner) and Puram (outer). Of these Aham, the *Subjective*, treats of love, its various emotions, and incidents; and Puram, the *Objective*, relates to all other things—life in general, and especially war and the affairs of the state. Love is *true* or *natural*, when mutual affection draws the parties together, and *untrue* or *unnatural* when it is one-sided (kaikilai) or ill-assorted and morganatic or forced (perum thinai). True love is considered under five aspects, viz. union (punarthal), separation (pirithal) patience in separation (irutthal), wailing (irangal), and sulking (udal), and these are made to fit in with the five-fold physiographical division, viz, mountain (kurinchi), desert (palai), jungle (mullai), beach (naithal), and fields (maru'ham). Further, it is made to turn on the six divisions of the year, viz, cloudy (kar), cold (kuthir) early dew (mun-pani), late dew (pin-pani), spring (ila-venil), and summer (muthu-venil) from August to July, and on the six divisions of the day; viz. the first hours of night (malai), midnight (yamam), the small hours of night (vaikarai), morning (kalai), noon (nan-pakal), and evening (erpadu). Besides these, the natural peculiarities of each of the five thinais are made to bear on the aspect of love peculiar to it. Such peculiarities are comprised

under fourteen heads, viz, deities (ar-anangu), nobles (uyarnthore), the vulgar (ilinthore), birds (pull), beasts (vilangu), town (oor). water (neer), flowers (poo), trees (maram), food (vunavu), drum (parai), lyre (yal), tune (pan) and occupation (tholil). Love, again, is *wedded* (karpu) or *furtive* (kalavu); and furtive love leads to wedlock or the grave, for the rejected lovers cannot bear life without love. Marriage was solemnised by the parents on the self-choice of the lovers, and marital rites came into vogue when aliens proved untrue in their courtship. This is a bare outline of Aham, and commentators find in it an allegory of the different stages through which the soul of man passes from its appearance in the body to its final absorption in the supreme.

Puram, whose subject is war and state, consists of *seven* divisions, the first five of which correspond to the five-fold division of true love, and the last two correspond to Kaikilai and Perum-thinai. The seven divisions of Puram, with their corresponding divisions of Aham, are as follow:

1. *Vetchi* cattle-raid, corresponds to *Kurinchi*.
2. *Vanchi*, invasion, ... *Mullai*.
3. *Ulinai*, siege ... ... *Maru'ham*
4. *Thumbai*, war ... ... *Naithal*
5. *Vahai* victory ... ... *Palai*
6. *Kanchi*, sober counsel ... ... *Perum-thinai*.
7. *Padan*, encomium ... ... *Kaikilai*

Cattle-raiding is the beginning of warfare. It leads to systematic *invasions* of the raiders' territories. Then comes the *siege*, upon which the *war* proper begins. The war ends in *victory* to one party or the other, and the victor and the vanquished are *counselled* respectively to be sober, without being intoxicated with success, and to be calm and resigned,

without being overpowered by grief. The loyal subjects of the victor pay him their joyful tribute of laudatory odes or *encomia*.

A brief note on the language of flowers will close this bird's-eye view of Tholkappiam. *Vetchi*, the country geranium, or 'flame of the forest,' bears a profusion of bright, deep-red flowers, which are associated in idea with bloody action. *Vanchi*, a creeping plant, bears yellow flowers and is green all the year round. It is a symbol of inexhaustible energy. *Ulinai* is a species of cotton plant whose shoots are golden, and a wreath of which is worn in derision as emblematic of the weak and worthless fort besieged. *Thumbai*, called in Sanskrit *drona*, is the especial war-flower, and a wreath of it is worn when a king contemplates an offensive war. *Vahai* (*mimosa flectuosa*) bears white flowers, and a wreath of its leaves and flowers is worn by a king who returns home after a glorious victory.

The difficult matter of the work required annotation and commentary. Ilampuranar annotated Eluthu, and Senavarayar commented on Sol. The commentaries were named after their authors, Ilampuranam and Senavarayam respectively. They are excellent in themselves; but the whole work was successfully annotated only by Nacchinarkinyar.

Besides these three, there were two more, viz. Perasiriar, and Kalladar. Of the five Ilampuranar was the first in point of time and annotated the whole work. Nachinarkiniar closely followed him in his commentary, and his notes on Meypattiyal, Uvama Iyal, and Marapu Iyal have yet to appear in print. He is the most beloved of scholars. Kalladar's commentary on *Sol* has not attracted much attention. Verily he was not the great poet of that name, but he was probably a native of the village, Kalladam Perasiriar, as a commentator, was 'above all Greek and Roman fame.'

The long-mooted question whether *Tholkappiam* was founded on Agathiar's *Agatthiam* or on Indra's *Aindram* has been almost laid at rest. *Aindram* forms but a portion of *Agatthiam*. Further, *Tholkappiar*, the chief of *Agasthiar's* disciples, had more chance of hearing the main principles of his work from the lips of his master; and he might have read the master's celebrated work itself.

4. Grammars The contributions of *Agasthiar's* twelve scholars go by the name of *Porul Panniru Padalam*, a work in twelve parts. *Panambaranar Sutram* and the preface to Tholkappiam were written by *Panambaranar*. *Avinayam*, *Kakkaipadiniam*, in two parts, *small* and *large*, and *Natrattham* are treatises on Prosody.

Dr. Caldwell writes: "Whatever antiquity may be attributed to the Tholkappiam, it must have been preceded by many centuries of literary culture. It lays down rules for different kinds of poetical compositions which must have been deduced from examples furnished by the best authors whose works were then in existence".

5. Theraiar. As *Tholkappiar* was the best of *Agasthiar's* Grammar scholars, so *Theraiar* is said to have been among his medical students. The history of his birth, life and death is a deep mystery. No doubt he was the veritable son of Æsculapius and rivalled his master in medical skill and in the Rosicrucian art. His real name was *Therer* The name *Theraiar*, probably a variant of it, has a story of its own.

"செயுமுறை தெரிகிலாத் தேரன்னா யடியேன்
உயுமுறை வகுத்திய வுரைத்தமிழ்க் கரிசல்."

and his guru was Dharma Sowmi,

"தீசதரும சவுமி யச்குரு வசமே." (கரிசல்)

Agasthiar had treated a certain patient (Sam-mohini) for a long time and effected no cure. The news of his failure reached *Therer*. He took the patient under his treatment and exerted his best medical talent to recover the sick man. All remedies proved fruitless, and Therer was in despair. Suddenly and luckily too, a thought flashed on his mind and he resolved to make surgical operations on his brain. He put the patient under the influence of a substance similar in virtue to chloroform, broke open his skull, and discovered, to his great surprise, a *therai* (a mass of fleshy growth, like the venomous frog) formed in his brain, impinging it and giving him incessant pain and mental vexation. At once he held before it a tumbler of water, into which the excised mass was thrown, giving the invalid immediate relief and recovery. Instances of similar wonderful medical exploits threw a halo of glory round his name, and they are too many to rehearse here. Theraiar's practical proof of his great medical skill stirred up the envy of his master. He denounced the pupil in very strong terms for his successful practice.

Theraiar's works on medicine and hygiene were twenty-one, but *Sigamony Venba, Nadikothu, Noyanukavithi, Noyinsaram, Pallu Natakam, Maruthuva Bharatam Yamaga Venba, Neer Nirakkuri, Neer Neikkuri, Taila Varukka Surukkam,* and *Karisal* are the only works that have survived the ravages of time. His hygienic principles are practical and excellent. He advocates two meals a day, denounces day-sleep and constant drink, eating plaintain fruits and taking long walks after a full meal. Theraiar, an astrologer and a good Tamil scholar, uses Sanskrit and Telugu words freely in his poems. Some of his sayings are proverbial: '*மாந்திரங்கால் (மந்திரக்கால்) மதிமுக்கால்*,' '*கமனுக்கொரு கமன் வெற்றி*' (*தம்பை*) etc. It has been alleged that he was a contemporary of Ve-mannar of the 15th C.

Patharthaguna Chinthamani, an excellent gem of *Theraiar*, contains about 1,800 stanzas. Theraiar's proficiency

was not in the medical art alone. He was also a great alchemist. There is a story (the genuineness of which is doubted) that his Guru put him to death lest his scholar ruined the world with his alchemy. *Yukimuni*, in his *Vaithia Chinthamani*, speaks eloquently of *Theraiar* and acknowledges his debt immense of endless gratitude to him for his store of medical knowledge.

SECTION II.

Patthuppattu or Ten Idyls

The Ten Idyls are named in the following Venba:

முருகு பொருநாறு பாணிரண்டு முல்லை
பெருகு வடமதுரைக் காஞ்சி-மருவினிய
கோலநெடு நல்வாடை கூர்குறிஞ்சி பட்டினப்
பாலை படுகடாம் பத்து.

Of these ten classical pictures in verse, two are by Nakkirar, two by Rudran Kannanar, and the remaining six by six different poets. Five of them (1-4 and 10) are in the form of *attup-padai* or guide, and all but the first, which is a guide to the war-god Muruga, under the pretext of guiding a needy bard, minstrel, or dancer to a bountiful prince, describe his prowess and his country's charms in telling language. The Idyls, 5, 7, 8, and 9, illustrate three of the five *thinais*—jungle, hill, and desert, and the aspect of love peculiar to each as described in Thol-kappiam. All of them are in *akaval* metre and must be read as wholes, for the thought leaps from line to line and no cuttings can be made without impairing the run of the labyrinthine thought. The Idyl 6 may be charged with diffuseness, digressions, descriptions, apostrophes, interrogations and other artificial devices of style; but they will be found on

examination to have been designed by the author in order to administer the gilded pill of a gentle hint about the transitoriness of the world and its glories to the lord of Madura, flushing with his victory at Thalai-Alam-kanam. Viewed from the point of dedication, the first Idyl is to the Tamil god of war, the second and ninth are to Karikala Chola, the sixth and seventh to the Pandyan king Nedun-Chelian, the fourth is to Ilanthirayan, king of Kanchi, the third and tenth are to two chieftains, Nallıakodan and Nannan respectively, the eighth is to Pirahattan, an Aryan king, and the fifth bears no dedication at all.

	Idyl.	Author.	Dedication.
1.	Thiru Muruga Attuppadai	Nakkirar	Muruga
2.	Porunar-Attuppadai	Mudattama Kannıar	Karikala Chola
3.	Siru-pan-Attuppadai	Nattatthanar	Nallinkodan
4.	Perum pan-Attuppadai	Rudran Kannanar	Ilanthirayan
5.	Mullaip-pattu	Napputhanar	*Nil.*
6.	Mathurai-Kanchi	Maruthanar	Nedunchelian
7.	Nedu-nal-Vadai	Nakkirar	do.
8.	Kurinchip-pattu	Kapilar	Pirahattan
9.	Pattinap-palai	Rudran Kannanar	Karikala Chola
10.	Malai-padu-Kadam, or Kutthar-Attupadai	Kousikanar	Nannan

Each pattu or idyl is a richly wrought descriptive poem in the most finished style. It is a portrait of nature in some of her pleasant or striking moods. It is sober in thought and accurate in representation. It is free from fantasies or conceits disfiguring the modern poems. It is not enjoyable in parts.

It must be read as a whole and its central idea should first be grasped, before we understand and appreciate its beauties. The reader will find a number of clauses and sub-clauses intricately interwoven, words and phrases now out of use, strange grammatical forms and suffixes or endings and the connecting links hard to make out. Once he overcomes these difficulties, he is sure to find it simple, and enjoyable.

1. Nakkirar *. (Nal-kirar or celebrated poet). He was the revered president of the third Sangam, its leading and central light and obtained Divine Grace. He was thoroughly independent in his opinions of men and books and had the courage of his conviction to tell them out in plain terms. His poems are full of historical interest and his style is dignified and elegant. He never uses a superfluous word, except when the peacock vein rises and makes his verses too go on stilts. The useful work of Karikala Chola in settling the nomadic kurumbar, the defeat of the seven kings by Nedum-Chelian at Thalai-Alam-kanam, the invasion of the Chera country by the same hero and his march up to Muchiri, and the defeat of Killi-Valavan under the walls of Madura by Palayan Maran, these and many more of the contemporary historical events are faithfully recorded in his verses. His fame as an independent poet-critic has gathered round it many a fanciful legend. Two of these we give below for specimens.

Shanbaga Pandyan set up a valuable prize of a thousand gold coins and promised to give it to him who would satisfactorily resolve his doubt whether women's tresses are naturally fragrant or obtain their fragrance from the flowers worn. God Siva is said to have composed these five lines,

* Many bards bore the name Kirar as Kuttuvan Kiranar, Porunthi Vilankiranar, Mosi Kiranar, Madura Nakkiranar, etc.

> கொங்குதேர் வாழ்க்கை யஞ்சிறைத் தும்பி
> காமஞ் செப்பாது கண்டது மொழிமோ
> பயிலியது கெழீஇய நட்பின் மயிலியற்
> செறியெயிற் றரிவை கூந்தலின்
> நறியவு முளவோ வறியும் பூவே".

and gave them to Tharumi, a poor Brahmin, who had invoked his aid for a long time. Tharumi presented them to the King and anxiously awaited his reward. The King sent them to the fellows of the Sangam for approval. All but Nakkirar set their seal to their excellence. Siva, in the guise of a poet, tried to overpower him. First he showed his matted hair, and then opened his frontal eye. These could not daunt Nakkirar, who more than ever persisted in picking holes in the verses.

Siva grew hot with rage at his impudence and made his seat too hot to hold him. Unable to stand the lurid light of his frontal eye, Nakkirar jumped into the lotus tank. While floating there, he composed one *anthathi* in praise of Siva.

The second is the story of Nakkirar's relation to *Chambagovadivi*, which forms an interesting episode in the life of Nakkirar, son of a schoolmaster of Madura who lived in Ugraperuvaluthi's day. Setting aside the miraculous story connected with her birth, we might say that she was the daughter of Marakathavadivi, the head maid-servant of the palace of Karikala Chola. In her early years, she commenced her studies and, in a few years, made a great noise in the world as a princess of letters and received, on this account, the title *Tamil Arriyum Perumal*. In recognition of her merits, the king granted her a splendid palace with necessary appurtenances, appointed for her many a maid-servant and patronized her as best as he could. She grew

> Fair as the angel that said Hail!

and felt the rage of the wild fire, love. She gave out that she would wed him who could get the better of her in the literary arena. Many pundits flocked there as suitors; but one after another returned crest-fallen. Thus she remained a vestal virgin until her twenty-fifth year. One day, she chanced to look at a wood-carrier and spitted at him for his physical deformity. Inflamed with her contemptuous treatment, he made up his mind to marry her at any cost. With this object he repaired to the Madura Board and informed the Fellows of her haughtiness. Nakkirar girded himself to put down her pride and arrived at the Virgin Court in the guise of a wood-carrier. Her servants took the intelligence of the seeming wood-carrier's arrival to their sovereign mistress; and a regular communication in stanzas between the Virgin Poetess and the disguised Nakkirar was the result. At length, she appeared in person and took a vow that, if she were defeated in the intellectual combat, she would suffer the ignominious punishment of riding naked on an ass round her country like Godiva, or, to use the English phrase, would be sent to Coventry. Nakkirar said that he would rest content if she would marry one that he would pitch upon and that, in case of his own failure, he would become her willing bond-slave. Steadfast in this resolve, Nakkirar produced a stanza with a hidden reference to the digging of a *valli* root he had seen on his way,

> நச்சுத் தேரேறி நடுக்காட்டிடம் வேடுவச்சி
> பச்சைக் கொடியாட நின்றாளே-இச்சித்தே
> மேலவனை கவர்ந்து பின்கொண்டு போகின்ற
> மூலபலன் கண்டாய் மொழி.

and asked her to interpret it. All her endeavours to solve the puzzle proved fruitless, whereupon she rushed on a standing mirror and put an end to herself. Thus, Nakkirar accomplish-

ed by his tactics what he could not with his learning. Growing compassionate on her and her maiden woes he brought her back to life. She married the wood-carrier and fulfilled her vow. There is a confusion of two different Kirars in these stories.

A full account of Nakkirar will be found in Thiru-Vilayadal-Puranam. Nothing more of him as a man is known than that he was the son of a Kanakayar or school-master of Madura, that he was a conch-shell cutter and a Brahmin, "சங்கறுப்பதெங்கள் குலம்" and

"வேளாப் பார்ப்பான் வாளரந் துமித்த
வளைகளைந் தொழிந்த கொழுந்தினன்ன
தளைபிணி யவிழாச் சுரிமுகப்பகன்றை"

[The Brahmin who performed no yaga cut the head of the conch-shell, etc.] as described by Avur Mulamkilar in Aha Nanuru St. 24]; and that he had a son by name Kiravi-Kottanar.

The sovereigns celebrated in his verses are Neduncheyan identified with Ugra Peruvaluthi, Nan Maran, Killi Valavan, Karikalan and Cheran Athan.

There is a temple in Madura, west Masi street, known as Sangathar Ko:l dedicated to Nakkirar and an image of the poet at Thirupparam ghiri by the side of the local deity called Sri Muthukumaraswami. At Thirupparamkunotr m the poets' image is carried about on the fourth day, during the annual festivals held there in the month of Panguni in commemoration of Siva's Grace to the poet whom He had released from the clutches of a demon. This poem, forming the eleventh in the Saiva Psalter is daily conned or recited by every fervent Siva devctee after bathing under the impression that he can realise his desire by the Grace of Siva. Part I Tirupparankuntram describes the

fight with and victory over Suran or Surapadman, Part II Tiruchir-alaivoi is a personal description of Muruga with six faces and twelve arms. Part III treats of the removal of the curse inflicted on Ayan or Brahma at the instance of the Munis and the thirty-three gods. Part IV Tiruverakam describes the Anthanars' eulogy which pleased Muruga. Part V Kuntru-thore-adal, where Muruga sports with maidens singing and serving and with those whose hands he clasps or who are entitled to his embrace while the hillmen and maidens dance with joined hands, and Part VI Palam-Uthir-Solai has for its subject matter the grant of Moksha or beatitude. The address to Muruga by means of descriptive epithets in twenty-one lines [38—59] and the vivid description of the waterfall in the concluding lines are note-worthy. The omnipotent Muruga punishes the wicked, condones and shows his Grace at the entreaty of the holy, loves sports with the maidens of the hills, and blesses all according to their devotion and aspiration.

Before discussing his important works, let us say a word about his minor poems. Nine small poems, appearing in the *Eleventh Tirumurai*, are attributed to him. They are 1. Kayilai-pathi-Kalathi-pathi-Anthathi, 2. Enkoimalai-Elu-pathu, 3. Thiru-Valan-chuli-mummani-kovai, 4. Elu-kur-Irukkai, 5. Perum-Deva-pani, 6. Kopa Prasatham, 7. Kar-Ettu, 8. Potri-Kali-Venba, and 9 Kannappa-Devar-Thiru-maram. The thought and sentiment and style of these poems are in quite a different vein however well-turned the stanzas are. They are more modern, full of Sanskrit words and mythological references, and religious intolerance characteristic of the dark ages that followed the extinction of the Sangam. Besides these, there is another spurious work fathered on him, to wit, the reputed commentary on Irayanar's Ahapporul. It can be easily proved to be apocryphal if we just run our eyes over the stanzas quoted from other authors for illustrating

the text, and peruse the opening passages of the commentary where Nakkirar is made to point out how it was transmitted through nine generations counting from himself.

There is a Sanskrit Nikandu in the Tanjore Palace Library bearing the name of Nakkirar, pointing to his scholarship in that language.

The two immortal works of Nakkirar, the critic-poet, are the first and seventh Idyls, called respectively *Thiru-Muruga-Attupadai* and *Nedu-nal-Vádai.*

(*a*) **Thiru-Muruga-Attuppadai.** In this guide to Muruga, which consists of 317 verses, Nakkirar gratefully recounts his own escape by God's grace from the mountain cave in which a dragon had shut him up with 999 other objects of prey, and tells poets who may wish to obtain salvation at His hands where he may be found in all his splendour. The favourite places of His residence are Thirup-param-kuntram near Madura, Thiru-cheeralai-voi or Trichendore in the Tinnevelly district, Thiru-vavi-nan-kudi or probably Palni, Thiru-Vérakam in Malainadu, Kuntu-thore-ädal and Palam-uthir-solai or Alakarkoil in Madura. The Idyl describes Muruga with his six faces and twelve hands (with his functions), as a deity higher in rank than the trinity and Indra together, worshipped by the pious Anthanars in dripping clothes, muttering the six mystic syllables and by the rustics in mountain homes and by the villagers of the plains offering sheep or bull sacrifices. What strikes a reader of this poem is the readiness with which the Aryans metamorphosed Muruga and his mother Kottavai into Subramania and Uma and included them in their pantheon. Further, he will note that the worshippers of Muruga propitiated him with animal sacrifices, hypnotic or devil dances, and Kurinchi songs. The story of Nakkirar's escape may be found in detail in the Nakkirar Sarga in *Srikalatthi-puranam*, and the incident is commemo-

rated at Thirup-param-kuntram every year in the month of *Pankuni* or March. From a literary point of view this idyl is inferior to its companions, particularly to his own Nedu-Nal-Vadai. Its different readings show its antiquity, but it was later than others of the kind, which were its models. The suffix *pu* occurs eleven times and the *alapedai* (the elongation of vowels) thirty times Besides these striking characteristics, the use of Sanskrit words or expressions, thirty in all, is but two percent in a poem of 317 lines.

Thiruveragam is not a village near Kumbakonam, as some annotators imagine, but a village in the hilly districts. 'Eragam' is a place in the Western Ghats in the district of Madura.

Thirupparamkuntram is described by the poet as it were in the west of Madura, though it is really to the south-west of the town.

At Thiru-vavin-nan-kudi, called by Auvvai Chittan Valvu, Muruga holds a levee of all the gods and saints, emaciated and clad in saffron-dyed cloths and deer skins, which suggests an earthly scene.

An *attu padai* is a form of address to a minstrel, songster or actor in quest of a patron directing him to an open-handed and bountiful prince, by a minstrel, songster, or actor who returns with presents from the cornucopia of the same generous prince or noble man. In this idyl Nakkirar adopts this form but makes an allegorical use of it. He chants in it the praise of Muruga and directs the pious-minded to his worship at any of the six places described in the poem. The poem names only *four* particular spots sacred to the deity. The goat sacrifice, the enthused dance, the sacred grove, the trivium or quadrivium, the tree with a large contiguity of shade under which

the village Elders meet in council and do business, the mead-stone for cows to rub themselves against, all these mentioned as tempting situations for meeting, Muruga, can be seen even now in villages far away from the bustle of cities. The detailed sacrificial scene and the officiating Velan at the ceremonies are described very vividly.

The poet compares the ruddy complexion of Muruga to the rising sun on the blue ocean and the removal of ignorance at the sight of Muruga to the sun's rays dispelling darkness.

(6) **Nedu-Nal-Vadai.** This little may be rendered into 'Good Long or Dreary Winter'. The charming poem contains 188 lines and is highly artistic. The Exordium describes the dances and songs of the mountain fairies and the vulturous large-eared furies. The poet leads us from the rural parts in the cold winter season to the city and to the bed-chambers of the queen in the palace at midnight. It then falls into two divisions, relating to the pining queen in her palace and the king in the camp going from tent to tent cheering his soldiers to fight, in the black wintry night. A true hero like Nedum Chelian loves war more than his lady. With a view to bring comfort to the disconsolate queen at the separation of her husband to win military triumphs, Nakkirar speaks through the mouth of a maid-servant of the palace who is a devotee of Kottavi, [Kottavai-ai-paravu-val] that the Pandyan will soon return triumphant from his expedition. The only reference in the poem to the Pandyan king lies in the words வேம்பு தலையாத்த நோன்காழெஃகம், the margosa being the emblem of Pandyan kings. It will be apparent that this song of Love is partly a song of war. It will also be found to abound in naturalistic descriptions of the effect of the chill winter [1] on shepherds, cattle, birds, plants and palms abroad, [2] on the citizens of Madura, young and old, men and women, [3] on the pining queen in her

sumptuous palace, and [4] on the ambitious king in the camp.

The poem describes strong-bodied, sinewy loosely clad Mlechas or foreigners, full-drunk and tipsy, but without any clue to their nationality. The long corridors of the palace are lit up by lamps borne by images made by Yavanas who were also famous carpenters. In the bleak cold season the fire-pan and the smoke-pan are in great requisition. Incenses are burnt, and molasses are added to keep off cold and catarrh. The windows are closed and the airy chambers upstairs forsaken. The exquisite fan lies covered with cobwebs, and there is no demand for sandal paste or flower garlands. Women don't dance but sing and warm their harp strings by rubbing them against their bosoms. The realistic description of the sulky queen lying on her ivory cot with eyes wide open and wearing no ornaments except her *tali* or marital tie resting loosely on her bosom, conch-shell wristlets on her forearms, and mudakka or *nelivu* on her slender fingers, and putting on cotton clothes and no silken fabrics is picturesque. The taste and tact with which every line is made to subserve the one single artistic effect of presenting the king and his queen spending the dreary winter night alone and apart and away from each other, cannot but arrest the reader's attention.

2. Mamkudi Maruthanar; Madurai Kanchi. We take this 6th Idyal here, because it is addressed to the same potentate as the preceding one. It has been briefly designated as the 'Gentle Hint,' for its author Mamkudi-Maruthanar cautiously introduces the not very welcome subject to his patron-lord of 'the slippery evanescence of all temporal enjoyments, the utter vanity of all earthly empires.' It consists of 782 lines, and the subject-matter may be analysed thus:

1—250. The justice, wisdom, charity, and martial glory of Nedum-Chelian's family and of his own as the conqueror of *Saliyor* or Nellore and *Kuttanad* and the victor of Thalai Alamkanam followed by the capture of *Muthu-Vellelai;* these being due in his own case to his passionate love of his own people in Korkai and his implacable hatred for his enemies. Then the gentle hint is couched in the interrogative form.

250 to 720. The description of the Madura country under the five-fold division into *thinai* followed by a graphic account of the city, its bazaars, gates, ditches, night watches, etc. and of its every-day life.

720 to 782 Once more the gentle hint as to the worthlessness of worldly splendour to secure him salvation, and a wish that he should follow the footsteps of his pious ancestor Muthukudumi in performing sacrifices, working for the weal of his loyal subjects and enjoying the good things of life.

" அரசியல் பிழையாது அறநெறிகாட்டிப்
பெரியோர் சென்ற வடிவழிப் பிழையாது
குடமுதற் றோன்றிய தொன்றுதொழு பிறையின்
வழிவழிச் சிறக்கநின் வலம்படு கொற்றம். "

In the graphic description of the city life, we come across Buddhistic monasteries and Jain shrines in their flourishing condition with hosts of worshippers attached to each ; and the vivid portraiture of an arch-thief and the descriptions of the country and city of Madura show that Maruthanar was a keen observer of men and manners and an ardent lover of nature.

The poem mirrors the civilisation of the southern kingdom and is a record of the ancient customs and manners of the Tamil race.

Kanchi, Tolkappiar defines, 'பாங்கருஞ் சிறப்பிற் பல்லாற்று னும் நில்லாவுலகம் புல்லிய நெறித்தே', in other words, this world is unstable or perishable whatever its glory. The unstable glory of the earth suggests the search after the permanent or imperishable glory or salvation (கந்தழி). The night guards are described as courageous detectives and unerring shots. The early dawn is the time when Brahmins chant vedic hymns, harpers tune their strings, the drum is beaten, and cocks, peacocks and swans cry. The king Nedunchelyan is exhorted to walk in the footsteps of his ancestor, Muthukudumi, renowned for his yagams or sacrifices and to attain eternal bliss. The similes of the rising sun, the crescent, the full moon used to describe the prosperity of the sovereign are striking indeed. Besides this moral epistle, the laureate of the Court of Nedum-Chelian was the author of seven stanzas (XXIV, XXVI, CCCXIII, CCCLXV, CCCLXXII, CCCXCVI) which are embodied in the *Pura-Nanuru*, and the last of which praises Vaddattu Elini Athan. Next we take up the two Idyls dedicated to Karikala Chola, viz. *Porunar-Attuppadai* and *Pattinap-palai*.

3. Muda-thama—Kanniar: Porunar—Attuppadai. This is a panegyric on the munificence of Karikala, a very famous warrior-king of the Chola country who pushed his conquests up to the Himalayas. He was the son of Elamchetchenni and married a Vellala girl of Nagur. He was a wise judge and ruler and coupled valour with discretion. His remarkable victory at *Vennil* over the Chera and Pandya forces spread his reputation far and wide. Besides describing the wisdom and martial glory of the Chola Emperor, the idyl contains a charming description of the Kaveri and the fertility of the lands watered by it. *Porunan* is a war minstrel, who is shown the way to the bountiful sovereign for reward.

Mudathama Kanniar, its author, of whom little else is known, presents in this idyl a true picture of the squalid poverty of the poet and man of letters, when he speaks of his patched-up clothes soaked with sweat and swarming with lice and their tiny eggs in the rents. A critical reader cannot pass over the commonness of fine embroidered clothes manufactured in the country and also the prevalence of drunkenness, gluttony, and flesh-eating. It is hard to think that the pundit-reader will fail to mark and digest the simile of the maiden's soles to the tongue of the grasping dog and to remember the archaic form of நால்கு for நான்கு, "பால்புரைபுரவி நால்குடன் பூட்டி". The Idyl contains 248 verses.

It records the story of two old men alluded to in பழமொழி who tried the young wit of the king in a case brought before him. The king disguised himself as an old man and outwitted the ingenious clients. There is a reference in the poem to the Tamil manner of seeing a recompensed poet off by going seven paces after him.

4. **Rudran Kannanar** *a,* **Pattinap-Palai**. This, the ninth Idyl of the series, was composed by Rudran Kannanar of Kadyalur, who was also the author of the fourth Idyl. For the composition of this exquisite amatory song, Karikala, as *Kalingathu-parani* has it, rewarded the author with sixteen hundred thousand gold pieces.

> "தழுவு செந்தமிழ்ப் பரிசில் வாணர்பொன்
> பத்தொ டாறுநூ றாயிரம்பெறப்
> பண்டு பட்டினப் பாலை கொண்டதும்".

This idyl of separation, known as *vanchi-nedum-pattu*, illustrates the conflict of duty and love in a hero's bosom and his final choice of the latter with the soliloquy: "O my dear

mind! I cannot think of taking my wife with me, for the jungles between are as dreary as the lance borne by Karikala against his foes. Her shoulders are more tender and cooler than his sceptre and cannot bear my separation. So I will not accompany you, leaving my love at home alone, even though you make me the lord of Puhar of everlasting renown You may go and prosper." The poem contains 301 verses, of which the first 218 describe the wealth and splendour of Puhar, the great mart of nations in those days, and the capital of the Chola kingdom ; the next two, 219-20, introduce the name of its king: and the concluding 81 lines, 221-301, describe his valour and heroism. For a grand and exquisite picture of Kaveri-pum-pattinam, or Puhar now nowhere, let the reader turn to *Silappathi-karam*. In the present poem too we come across Buddhist monasteries and Jain abbeys in the land of Chola, which show not only the prevalence of other religions but the religious toleration of the kings of old in South India. The descriptions of the city, its forts and ramparts, parks and bowers, alms-houses and ascetic homes, streets and palaces, beach and customs-house are really charming. It is truly delightful to look over in imagination the bales of goods in the customs-house bearing the tiger-mark and the immense variety of natural products imported from different shores, *viz.*, horses, victuals, gold, pearls, corals, pepper, sandal and scents. Muruga worship, devil dances, toddy-drinking and cock-and-ram fighting indulged in by the hardy Kurumbas find emphatic expression in it.

In the flourishing trading city of Puhar no coins were in use: business was transacted by barter and exchange; as a maritime city it abounded in *parathavar* or fishermen. There were charity houses or dharma salas for the poor and the needy and for the stray cattle. Flags floating on the roofs of houses

indicated that they were places of disputation among philosophers. Yavanas (Greeks), the Chinese and the Japanese had their head-quarters in the city, and the traders were uncommonly honest in their dealings. After the destruction of Puhar by the ocean-flood, Urayur or Urandai became the capital of Chola and had a fortress built in it. Sevvanthi Puranam relates how the valorous king, once a prisoner in the hands of his enemy, escaped from the prison-house, and how he reduced the city to ruins.

(*b*) **Perum-pan-Attuppadai.** This, the 4th Idyl of the series, is, as already noted, by Rudran Kannanar of *Pattinap palai*. It contains 500 verses and treats of the introduction by a donee of a *panar* or lyrist to the king of Kanchi, Thondaiman Ilam-thirayan. In respect of his name there hangs a tale. Though fabulous, the poetic legend has eternized it. A Chola ruler of Negapatam fell in love with a Naga virgin, and a boy was the fruit of the illicit love. The boy was probably thrown on the waves, which brought him ashore with a *thondai* creeper covering his body. The ruler made him a petty lord over a portion of his dominions, comprising now Chingleput and North Arcot. The land was known as *Thondai-nadu*, and its ruler went by the name of Ilam-thirayan. "*திரைதரு மரபி னுரவோ னும்பன்*". Though a petty lord, he distinguished himself by his prowess and more by his bounty and kind and prompt attentions to the bards. In this poem will be found an account of the five *thinais* and the occupation, diet and behaviour of the inhabitants therein, together with a graphic description of his majesty, his capital, and his unstinted munificence. The Yalpanar plays a few tunes in praise of the god at Thiru-veh-ha, a place of pilgrimage near Kanchi. In the description of the scrupulously neat and clean Andhanar homes of the classic

age, the Brahmin poet speaks of the parrot taught to scare away the *hen* and the *dog* from their approaches.

> "மனையுறை கோழியொடு ஞமலி துன்னாது
> மறைவாய்க்கிள்ளை மறைவிளி பயிற்று
> மறை காப்பாளர் உறைபதி"

and of the breadth of sympathy and the lack of exclusiveness as characteristics of the village Brahmins. The low caste panan hankering after sumptuous meat diet at the hands of the king, is welcomed and fed sumptuously with vegetarian food in a Brahmin home, prepared by the chaste Brahmin lady, with mango pickles and flavoured pomegranate slices. The picture of the Brahmin is over-drawn. The five-fold products of the cow required for Vedic rites make the cow chief of the animals about an Andhanar's home. Teaching Vedic slokas to parrots is slightly hyperbolic unless மறைவிளி means 'the cry to scare away.' The description of Kanchipuram with its perennial festivals, its broad streets traffic-worn, its busy bazaars, its military quarters, its numerous groves full of playful monkeys snatching morsels of food from the rice mixed with ghee served to the elephantry and its bounding brick wall is brief and pointed. The 'mushroom simile' is noteworthy.

The name *Perum-pan-attuppadai* is explained in the large number of verses composing the poem. The Naga race lived in certain parts of the Tamil country and in Javakam or the island of Java. Peeli-Valai was the name of the Naga princess. Manimekalai, XXV, 178-9 has the following verses about her.

> "நாக நன்னா டாள்வோன் றன்மகள்
> பீலிவளை யென்பாள் பெண்டிரின் மிக்கோள்"

5. Nattathanar: Siru-pan-attup-padai. As this Idyl is of the same type as the preceding, we put it here,

though it forms the third of the series. The epithet *Siru* denotes the comparatively small number of verses making up the poem, which describe a minor ruler as against 'Perum' of the preceding elaborate poem dedicated to a King in numerous numbers. Its author was Nattatthanar of Nallur, and the lyrist is directed by a well-rewarded poet to Nallia-Kodan, the bountiful prince and war-chieftain of Eruma-nadu. The prince was a descendant of the Ovier (ஓவியர்) dynasty of ancient Ceylon. He came after the famous seven Vallals and excelled them all in measuring his gifts to the needy and the deserving. He was wise amidst the wise, simple and lowly amongst the humble and poor, and chivalrous in the society of dames. The following verses describe his virtues moral and military, as gratitude, good heart, grudgelessness, gracefulness to foes submitting to him, guarding against low society; furious valour, resolute will, mercy to the distressed army.

"செய்ந்நன்றி யறிதலும் சிற்றின மின்மையும்
இன்முக முடைமையும் இனியனாதலும்
செறிந்து விளங்கு சிறப்பின் அறிந்தோர் எத்த
அஞ்சினர்க் களித்தலும் வெஞ்சின மின்மையும்
ஆணணிபுகுதலும் அழிபடை தாங்கலும்
வாண்மீக் கூற்றத்து வயவரேத்தக்
கருதியது முடித்தலும் காமுறப்படுதலும்
தெருவழிப் படாமையும் ஊடியதுணர்தலும்
அரியே ருண்கண் அரிவைய ரேத்த
அறிவுமடம் படுதலும் அறிவுநன் குடைமையும்
வரிசை யறிதலும் வரையாது கொடுத்தலும்
பரிசில் வாழ்க்கைப் பரிசில ரேத்தப்
பன்மீ னடுவண் பான்மதி போல
இன்னகை ஆயமோ டிருந்தோன்".

These sum up the virtues of a typical hero-king. Descriptions of cities and towns are plentiful here. There are

glowing pictures of his capital *Muthur*, and the mofussil towns *Eyil-pattinam*, *Velur*, and *Amur*, and of *Madura*, *Vanchi*, and *Uranthai*, the capitals of the three Tamil kings. Further, there are touching references to the seven minor patrons of Tamil bards and their gifts, the patrons being Pekan, Pari, Kari, Ay. Athikan, Nalli, and Ori, of whom full accounts will be found in *Pura-Nanuru*. The astronomical fancy of *Kèthu* swallowing the moon is turned to good poetic account in the description of the king-fisher on the *Kanchi* tree pouncing on the *Kayal* fish in the deep pool tearing the leaves of the water-lily and the petals of the lotus and attracting the swarms of beetles black scrambling for honey, and there is a reference in the poem to the ambrosial *Nelli* fruit presented by Athian to the poetess Auvvai. All the two hundred and sixty-nine verses of this Idyl are so simple, easy and flowing that very little help in the way of commentary is necessary.

Touches of social customs are come across in the perusal of the idyl. The pounding of rice with long wooden pestles ringed at either end, which, with long use, become smooth, is practised even to-day. Young monkeys were nursed in houses as children's playmates.

6. Perum-Kousikanar: Malai-padu-kadam or Kutthar-attup-padai. This Idyl, the title of which may be rendered into the 'Mountain Echo' or 'Guide to a Dancer', is the last of the series, but its placement here is justified on the ground that it completes the *attup-padais*. It was composed by Perum-Kousikanar, a poet of rare talents and dedicated to Nannan, another minor Mæcenas of many-hilled kottam. Kadam means sound produced in mountains.

It contains 583 verses, in which the author describes the grand mountain scenery of Naviram with the Siva temple on its summit, the rapid whirling Cheyyar flowing down its slopes,

the numerous waterfalls with their continuous roar, the noises of the elephant tamers, the drunken dancing drummers, and the women singing and pounding millet, the whir of sugar mills, the stone epitaphs and direction-posts seen all over the way, the well-guarded mansion of the mountain chief with its well-stocked menagerie and botanical garden, the hospitality of the hill-tribes, and the civility of Nannan and the prompt and gracious reception accorded by him to the bards who flocked to h m for favour. There is in it an impressive account of the dancer's skill and art—an art which, in these refined times, is much neglected, being associated with vile women. The poem was charged with a defect called *Ananda-Kutram*, an example of the vagary of an oriental critic. In the verse '*தீயினன்ன வொண் செங்காந்தள்*,' the combination of *தீயின்* and *அன்ன* produces the sound *Nannan* associated with the word for *fire*—an unlucky combination indeed!

The recurrence of certain ideas and images in some of these idyls by different authors bespeaks the stock-in-trade and no literary theft. Broad streets are river-like, rice stalk finger-like, women's soft soles the gasping dog's tongue-like, etc.

The description of Nannan's palace is picturesque. It lies close to the river Cheyyar and is guarded by warriors. Its walls are decked with his victorious lances, striking terror into the hearts of spectators It has in its neighbourhood cubs of bears and tigers in cages, the deer mungoose, the wild sheep, the peacock, the jungle-fowl and the elephant each in its own place. Its lord sits in court every day and rewards bards, dancers, actors, experts in every art, with a cheerful face and an untiring courtesy, determined to pass his span of life in the path of fame, unlike the numerous undutiful kings in prosperity dying unhonoured and unsung.

'Malai-padu-Kadām' comes under the category of 'padān pattu.'

7. Kapilar: Kurinchip-pattu. It may be rendered into 'Mountain-Song.' Its author was the famous Kapilar of the last Academy, and it is said to have been composed by him to let the Aryan King Prahattan know of the charms of the Tamil language. Composed by him with this noble motive, it must be the best of the idyls in thought and diction. It contains 261 verses and bears another name *Perum-Kurinchi.* A mountain chief meets by sheer accident a chaste virgin of rare beauty and falls in love with her. Love at first-sight is always deep and lasting They meet under the shades of trees made for whispering lovers, and pass their day time together in lovers' retreats, in sholas and shady walks, or by the haunted streams. At night-fall they separate, and the lady-love pines her nights away. Then the lover makes bold to meet her at night in her own home reckless of the dangers that he will thereby run himself into, is imparadised in her arms, and goes away stealthily at cockcrow. The lady's maid is in the secret of this clandestine love. Fear of detection and scandal is preying on the hearts of both. The mother of the girl fears that her daughter is possessed and seeks exorcism at the hands of Vē'an. The lovers are firm-rooted in love, and they will wed each other or wed death. The maid pities the anxious mother and tells the tale of the lovers in a *fascinating manner*, with the addition that her mistress's love was the grateful offspring of the chieftain's rescue of her from the rut elephant and the whirling *stream* when they were watching the millet field. Her Emilia-like passionate defence melts the hearts of the parents, and the young lovers have their happy consummation.

The Idyl is a happy illustration of 'True love never runs smooth' and 'None but the brave deserves the fair.' It has an anthography of ninety-nine flowers and is studded with

striking similes. Of the flowers, *Champaka* and *Palasa* are the only ones bearing Sanskrit names, and of the similes, those of the millet-ears, the dripping flowers, and the frenzied peacock,—not to speak of the *Ullurai-uvamum* or implied similes rife in the description of the hill-country—are the most impressive and exquisite. Further, the Idyl teaches that modesty and chastity are the jewels of women.

This song of Lovely Union by accident in mountain homes is cast in the form of a speech by the lovely maid-in-attendance to her mother who is the faithful nurse, in defence of her mistress and her unsullied purity. Such maid-speeches are permissible only in cases of extreme necessity when the mistress's mother anxiously consults the velan for the cause of her daughter's languor and lassitude and prepares most expeditiously and unawares for mating her with a stranger who formally applies to the parents for the hand of the charming maiden.

The beautiful figure of the blushful virgin shaking with fear at the sight of the rogue elephant like the dancing peacock in a frenzy is strikingly original and proves that the poet was a close observer of bird-nature. The tear-falling of the sorrowful maiden, beauty-bereft, is likened to the dripping of flowers after a heavy rainfall. The description of the evening with all its accompaniments of the setting sun, the returning antelopes and cows, the singing nightingale on the palmyra top, the prey-seeking snake in the light of its gem disgorged, the prayerful Brahmin doing his sandya-vandanam, the fire-kindling hillmen, the bangled damsels cooking their evening meal, etc is graphic and true to life. Above all, the delicacy of the modest maiden who abhors the touch of a stranger whatever his rank is peculiar to the women of this country as a whole, and the *mesalliance* celebrated in this pretty highland Idyl is worthy of note.

8 Nappu thanar: Mullaip-pattu. It is a 'Jungle Idyl' describing wifely patience when her lord is away on a military expedition. It is the shortest idyl and the one without a dedication. It contains only 103 verses. Its author, Nappu-thanar, was a gold merchant of Kaveri-pum-pattinam. It is a wintry night, when the queen in her seven-storied palace is counting days and comforting solitariness with the reflection that the king will return in triumph on the expected day, and the king, after pulling down the forts of his foes, is counting his losses and planning successful campaigns.

The expected day has arrived, but the king has not come. Hope deferred maketh the heart sick. The day seems long and the night tedious The queen has now lost all command of her patience and despatches old women to temples with flowers and sacrifices to consult omens. Their favourable replies bring her mind no calm. Suddenly the ears of the moody lady catch the far-off sound of blaring trumpets and blowing conches, and, as quick as thought, the king's triumphal chariot ceases its rumble in the palace portico.

The names of the hero and heroine are not given.

"மக்க ணுதலிய அகனைந் திணையும்
சுட்டி யொருவர் பெயர்கொளப் பெறாஅர்"

Forbearance is the theme of this idyl. In the interests of the state the queen endures the pangs of separation, though now and then she shivers at the thought of aloofness like a peahen pierced with an arrow. The king is sleepless in his tent counting his losses and gains and planning future campaigns. The lady in isolation is most anxious of her lord's quick return and beguiles her time by consulting omens, which practice is common even now in our Tamil country. 'Be not troubled,

your mothers will be here instantly' were the words of a young shepherdess uttered to the calves crying for their mothers—and these words were an auspicious omen.

Dignified love, distinguished from *Kai kilai* or one-sided love and *perum-thinai* or undesirable or forced love, is studied under the five aspects of union (Kurinchi), separation (palai), wifely patience in separation (*mullai*), wifely pining in separation (neithal), and wifely sulkiness on husband's return (maruthham). The title of the poem will now be significant to the reader. It has been characterised as a *palai-pattu* based on mullai thinai.

In this Idyl it will be noticed that mahouts use words of a northern language, probably Hindustani, but not at all Sanskrit, in taming elephants, and that Yavanas,—interpreted variously as Greeks, Turks, Mahomedans, and Sonagar or Chinese, in any case, foreigners,—are the King's chamber-guards.

9. Dates of these Idyls. As the authors of some of these Idyls were the contemporaries of Karikala Chola, and Nedum-Chelian, the date of their compositions must range between 60 and 95 A. D. Karikala I. preceded Ukkira-peru-valuthi in point of time, and Nadunchelian was only his successor. When the dates of the famous battles of Talai-Alam-Kanam and Vennil come to be settled, the dates of these poems too can be fixed definitely. But as it is known that the poems were written at different times and the later Idyls refer to Vallals of a later time, an interval of at least a century is said to be very likely.

SECTION III.

Ettut-thokai

1. **The Eight Collections** are enumerated in the following stanza :

> " நற்றிணை நல்ல குறுந்தொகை ஐங்குறுநூ
> றொத்த பதிற்றுப் பத்தோங்கு பரிபாடல்
> கற்றறிந்தார் போற்றுங் கலியோ டகம்புறமென்
> றித்திறத்த வெட்டுத் தொகை."

1. Nattinai
2. Kurum-thokai
3. Aynkuru nuru
4. Pathittup-patthu
5. Paripâdal
6. Kalit-thokai
7. Aha-nanuru
8 Pura-nanuru.

Of these four or five have been issued from the press, and the rest lie in Cadjan manuscripts. Almost all of these have the introductory invocation from the pen of Perum-Thevanar, (815—70 A. D), the author of the Bharatham called after him. Excepting the *fourth,* which deals with the Chera kings, their prowess and munificence, and the *fifth,* which is partly hymnal and partly descriptive, and the *eighth,* which is manifestly of the *objective* or life in general, the other five treat of love in some aspect or other, and their metres vary according to the subject-matter. The fourth, fifth, seventh, and eighth collections are mines of information on the history and sociology of the South Indian Sovereigns and peoples.

2. **Nattinai**. It contains 400 short lyrics on love by 175 different poets with an invocation by Perum Thevanar; All the lyrics are in *ahaval* metre, and the lines composing them range between nine and twelve. The collection was made by Pandyan Maran Valuthi, the conqueror of many

lands. It was published by the late Narayanasamy Aiyar of Pinnathur with notes.

3. **Kurum-thokai**, or collection of short lyrics, contains 402 stanzas on love with four to eight lines by 204 different poets. The invocation by Perum Thevanar will make the number 205. The compiler was Purikko. All the lyrics but the last twenty seem to have been annotated by Per-Asiriyar, though the annotation is lost to us. The last twenty abstruse lyrics had a lucid commentary from the able pen of Nacchinarkiniar, as is evidenced by the following stanzas:

"பாரத்தொல் காப்பியமும் பத்துப்பாட் டுங்கலியு
மாரக் குறுந்தொகையு ளைஞ்ஞான்குஞ்—சாரத்
திருத்தகு மாமுனிசெய் சிந்தா மணியும்
விருத்தி நச்சினார்க் கினியமே."

"நல்லறி வுடைய தொல்பே ராசான்
கல்வியுங் காட்சியுங் காசினி யறியப்
பொருடெறி குறுந்தொகை யிருபது பாட்டிற்
கிதுபொரு ளென்றவ னெழுதா தொழிய
விதுபொரு ளென்றதற் கேற்ப வுரைத்தும்".

Mr. Sowri-Perumal-Arangan of poetic repute has issued it with a commentary of his own.

One of the lyrics comprised in this collection is Nakkirar's Sonnet on the Bee quoted elsewhere.

4. **Aynkuru-nuru**. This collection comprises 500 amatory poems by five different poets with an invocation by Perum-Thevanar. Each of the five *thinai's* or physiographical divisions is handled in a charming manner in a century of stanzas, some of which occur in the commentary on Thol-kappiam, *Porulathikaram*. About 100 verses of this compilation were composed by Kapilar. It was compiled by the great scholar Kudalur Kilar at the instance of Irumporai.

An excellent commentary on this anthology by an unknown author has been brought out by Pandit Saminatha Aiyar.

5 Pathittup-patthu. This collection, eulogizing the Chera kings and patrons of Tamil bards, consists of ten pieces by ten different poets, each piece containing ten stanzas. Of these ten decads, the first and the last seem to have been lost for ever, and of their authors, four of them, Kapilar, Paranar, Ari-Sir-kilar, and Kothamanar, were poets of the last Sangam.

Decad.	*author.*	*Chera king*
Second	Kannanar of Kumattur	Nedum-Cheral-athan
Third	Kothamanar	Kuttuvan
Fourth	Kappianar	Nar-mudi-chera
Fifth	Paranar	Chenguttuvan
Sixth	Natchellaiyar	Cheral-athan, the Conqueror.
Seventh	Kapilar	Vali-Athan
Eighth	Arisirkilar	Perum-Cheral-Irumporai, the Victor of Thakadoor.
Ninth	Perum Kuntur Kilar	Ilam-Cheral-Irumporai.

While the other poets obtained money and land for their eulogia Kothamanar, patronised by Pal Pugal-Kuttuvan, aimed at heaven or swarkam and reached it after performing vedic sacrifices. It has an old commentary by an anonymous author, which is published by Pandit Saminatha Aiyer The commentary refers to *sinnul* by Nemi-nathar, and the commentator, therefore, belonged to a later time.

Kannanar was an anthanar and obtained pirama-thayam, or a grant of 500 villages and a share in the revenue collection of the Southern country for thirty-eight years. In this *second* decad will be found an account of the densely packed Aryans at

the foot of the Himalayas, of the Nedum-cheral-athan as the ruler of the vast country between the Himalayas and Kumari, and of Muruga as of elephant riding. It also describes the heroism of Akkuran in the Bharatha war and the chera king's boundless generosity, and his victory over the Bactrian Greeks (Yavanas) and booty of diamonds from them. Every song of it is labelled with a telling word or phrase occurring in it. The king is *described as the protector of the great and good or* ' Santore mei-marai '. In the eighth stanza of this section come Viralyar, women dancers, whose locks of hair were divided into five parts and knotted.

The author of the *third* decad, Kothamanar, celebrated the ten sacrifices performed by Pal-Yanai-Sel-Kelu-Kuttuvan, the brother of Nedum Cheral-athan and his renunciation of the world with his wife at the close of the tenth. This decad contains an account of the conquest of the Kongu country by the Cheras, of the subjugation of Umbar Kadu, of the king's policy of taking advice from prophetic old men and rewarding them amply, of his Kàli (Kottavai) worship under the name of ' aiyerai ' and of his taking Nedum-para-thayanar as his confidante.

The *fourth* decad describes Kappianar of Kappi-arru as the donee of forty lakhs of gold coins and a share of the state revenue from Kalani-Kai-Kanni-Nar-mudi-chera. It has an invocation of Tiru-mal in the first stanza and alludes to the victory won over Nannan, the chieftain of Pulinadu. It praises the royal benefactions and heroism. There is a reference in Stanza 2 to counting with Kalangu or its seeds (gudandina bonduce). In Stanza 10 the withering of the leaves of the silk cotton tree is considered an evil omen.

The *fifth* decad eulogises the chera king's gift of his own son and the revenue of Umbar Kadu to Paranar. The same King built a temple for Kannagi and subdued the Aryan Kings

of the north and the nine minor rival chieftains of the Chola Kingdom and also of Mohoor Palayan. The poem alludes to the custom of making ropes of the hair of women of the hostile rulers, wherewith elephants were yoked, and to that of soldiers quaffing beer and eating ginger root plucked out of the garlands worn by them of ginger and flowers. In Stanza or Section 4, the custom of burying dead bodies in big pots under vanni trees is touched upon. In section 2, grand feasts in honour of the departed heroes called Kala-velvi, and war-dance known as 'thunanagai Kutthu' are graphically described, and reference is had to the surgical operation of stitching soldiers' wounds with long white needles.

The author of the *sixth* ten was the poetess Nachellayar, who was called Kakkai Padiniyar, because she pressed into her poetry the omen of the cry of the crow as an indication of the advent of guests in a song of the Kurum-thokai. She obtained from the king nine tulas of gold and a lakh of gold coins for making ornaments and was retained in the palace. The poem refers to the snake-gems abounding in the Himàlaya mountain, to fasts on full-moon days (stanza 1), to the weapons of war—bows, arrows, swords, anklets and green wreaths (stanza 7), the last two being worn by cowardly soldiers, and to dances with swords uplifted in the battle field by victors.

The *seventh* decad describes the hospitality of the king as well as his unbounded charity and the queen's purity, and the honeyful jack fruit of the hilly region and the many cataracts in it. The king is said to have been a past master in the rules relating to sacrifices. In stanza 2 eleven suns are said to have dried up the universal deluge; in section 8, the fort-walls bore the number of days fought by the besieged, even foodless.

The poet of the *eighth* decad, Arisil-kilar, celebrates the conquest of Thakadoor by the king and refers to gifts of nine

lakhs of gold coins and the royal cot (which was subsequently returned) bestowed on him.

The *ninth* decad describes the gifts to the poet, Perum-Kuntrur-Kilar, of 32,000 gold coins, ornaments and lands by the king who won victory over Ko-Perum-Chola, Palayan Maran, and Vicchi-ko and conquered Vanchi and held a great sacrifice. It refers to the Vindhia wood as the close preserve of Kali or Kaval peyaria-kanan. The same king is said to have ruled Kongu and Puli-nad. Winter was preferred for war operations (St. 2) actuated by a desire for power and authority.

Of this collection it is said that it is a store house of obsolete words and phrases, ancient grammatical forms and endings, and inexplicable customs and manners of the Tamil Cheras, and that it represents the purity of the Tamil language, hardly a dozen Sanskrit words being found in 1800 lines.

The eight chera kings eulogised in this collection are found in the genealogy given below.

I

Uthayan Seral Athan

1. Imaya Varman *alias* Nedum-Cheral-Athan (ruled 58 years)
2. Pal Kuttuvan

By Padman Devi.
(By Maviakilli Devi)

3. Nar-mudi cheral (25 years)
5. Adukotpattu Cheral Athan (35 years)
6. Senkuttuvan (55 years)
4. Ilam-Ko

II

Anduvan Seral Irumporai

[A] Kadun-ko Ali Athan (25 years).

[B] Perum Seral Irumporai (17 years).

[C] Ilam Seral Irumporai (16 years).

Senkuttuvan, brother of Ilam-Ko, lived between 175—225 AD. He was a nephew of Nedum Cheral Athan and a contemporary of Gayabahu I of Ceylon, of Nedu Marran and Vetri-vel-Cheliyan of the Pandya Kingdom, of Uruva Pahrer-Ilamset-Chenni and Vel-Pahradakkai Perunarkilli of the Chola dynasty

respectively, and an ally of the Satakarnis of the Andhra line of Kings.

Adukotpattu Cheral Athan, nephew of Nedum Cheral Athan, held his capital at Thondi, now Kadalundi, in the Malabar district. Kadungo Ali Athan, nephew of Anduvan, granted the village of Okandur for the Vaishnava temple. Perum Seral, nephew of Kadumko, was a contemporary of Ugra Pandya. Ilam Seral, the nephew of Perum Seral and son of Mayur Kilan and Venmai Anduvan Sellai, defeated the father of Karikala. It must be noted that the line of royal succession was through the nephews of kings.

6. Pari-padal. Of the seventy pieces composing this collection, only twenty-four by thirteen poets have survived the wreck of ages. The title seems to have been suggested by the name of a particular metre. According to the subjoined stanza, eight pieces praise Vishnu, thirty-one Muruga, twenty-six the Vaigai, four the city Madura, and one the ocean.

"திருமாற் கிருநான்கு செவ்வேட்கு முப்பத்
தொருபாட்டுக் கார்கோளுக்* கொன்று-மருவினிய
வையை யிருபத்தாறு மாமதுரை நான்கென்ப
செய்யபரி பாடற் றிறம்".

The old commentary on this collection is attributed to Pari-mel-Alagar by Pandit Saminatha Aiyar who has published it. Unlike the preceding collection which treats of pura-thinai, this belongs to Aka-thinai.

'பாடிய சான்றவர் பீடுநன் குணர
மிகைபடு பொருளை நகைபடு புன்சொலிற்
றந்திடைமடுத்த கந்தி தன் பிழைப்பும்'

One poetaster by name Kanthiyar is said to have tampered with and interpolated verses in this poem as he did in Jivaka.

* Another reading is Kadukal or Kadu-kilal.

Chintamani, and Perimelalakar, it is said, removed them when he annotated the poem. This information was gathered from a copy of Kurrall commentary by the said commentator preserved by Tiru-Meni Rathna Kavirayar and by Thevarpiran Kavirayar of Alwar Tirunagari.

7. Kalit-thokai. *or Anthology of Short Poems.* This work, composed or compiled by Nallanthuvanar of the last sangam, consists of 150 love songs in *Kali* metre in all its old varieties, which, with its saltatory rhythm, is admirably adapted to the treatment of love in its five phases. The songs treat of detached incidents and are mostly in the form of dialogues, the speakers being chiefly a lady, her maid servant, and her lover; and they reflect the Tamilar's mode of courtship and marriage and sexual relationship. The Kalippas describe the separation of the lovers in *palai*, their union in *kurinchi*, their discords in *marutham*, their reunion in *mullai* and their pinings after separation in *neithal*. Thus they describe how two lovers meet, marry, and live together so as to enjoy the maximum of conjugal happiness. But true love seldom runs smooth. Sad disappointment, and elopements are put in to add to the zest and relish of wedded felicity. A *Kalippattu* may consist of an ahaval, a venba, a Kalippa or a number of each of them, or a mixture of some of them: the ahaval consists of three or more lines and generally ends with the letter ஏ. When the penultimate line consists of four feet, the ahaval is called *Nilai-mandilam*; when it has only three, it is called *Nerisai*. A venba consists of two or more lines and has the last line short of one foot. The Kalippa is a variety of venba. 'கற்றறிந்தார் பேசுங்கலி', as the saying goes. A Kalippa of varying length and metre, consists of *tharavu*, the opening stanza, *surithakam*, the concluding stanza, *thalisai*, the intervening stanza, and *thani-sel*, detached word.

The poem is a rare and excellent specimen of Tamil literature; its sentiment and diction are refined and polished. It abounds in implied, hidden, or condensed comparisons and innuendoes, which but for the able commentary of Nacchinarkiniar, published by Rao Bahadur Damodaram Pillai, will remain iron-peas or sealed book to many.

"உள்ளுறையுவமமு மேனை யுவமமுந்
தெள்ளிதிற் றெரிந்து திணைப்பொருட் கேற்ப
வுள்ளுறை யுவமத் தொளித்த பொருளைக்
சொன்பவர் கொள்ளக் குறிப்பறிந் துணர்த்தி
யிறைச்சிப் பொருளுக் கெய்தும் வகையைத்
திறப்படத் தெரிந்து சீர்பெறக் கொளீஇ".

In the ninth song the poet observes that a virgin going away with a young man of her choice is nothing unnatural and quotes the instances of the pearl, the sandal, and the coral that do not remain where they are formed or grown but go to those who would have them.

A specimen of Kalippattu is thefollowing which occurs in the chapter headed *Maruthakkali*, and which is rendered in English, only in its main features. Marutham, agricultural land, is the scene of temporary quarrels between husbands and wives on the score of the former visiting brothels. Such a temporary quarrel, said to be the *salt* of love, is justified by a reunion with greater zest. One who daily tastes milk will better enjoy its deliciousness when at times he tastes things sour '. A husband relates his dream to coax his wife and win her back. For real conjugal pleasures the practice of virtue and the earning of wealth are indispensable, but the dream of such a pleasure needs neither. The dream was as follows' " I saw ladies with their maids on sand hills like swans tired with their maids on sand hills, like swans tired of flight in the quest of food and resting on a side of the Himalayas as the shades of evening fell fast. They

seized a flower creeper and plucked bunches of flowers from it when the bees fled like the enemies of Pandya when he bore the neem or margosa flag and stormed their fortresses. The bee swarm dashed on the ladies as if enamoured of their beauty. In the conflict the flower garlands and pearls of one lady got entangled with the bracelets of another, and the pearl necklace of a third was caught hold of by the ear-pendants of a fourth lady. The striped waist cloth of a fifth lady took hold of the painted clasps in the anklets of a sixth. Annoyed by the buzzing bees a lady who had refused her lover's embraces before rescued herself by grasping his broad garlanded arms. Another lady tucking her flowing kirtle with one hand and holding her loose hair with another found shelter in a bank of flowers. Another drove the bees with a floral wreath and got into a boat ribbed with their bones. Another, in her tipsy and semi-conscious state, plied her hands in vain. Thus they were in chaos like the fragrant creepers storm-tost and self-entangled and had their rescue from the bees by flight. This was my dream." Further, husbands and wives in Madura earnestly invited Cupid in the vernal season and gave him a garden party, amidst bee-swarms. During the season the Cuckoo warbles and invites its female to its bosom. Let us do likewise. Let us be united, to part no more."

8. Aha Nanuru, or *Aha-Pattu* or briefly *Aham*. This, too, like the preceding ones, has an invocation from the pen of Perum-Thevanar. It contains 400 lyrics on love, the lyrics being composed of verses from thirteen to thirty-one. They are classified as follows:

1st 120 lyrics compared to an array of male elephants (களிற்றி யானை நிரை)

2nd 180 lyrics .. to a string of corals interspersed with gems (மணிமிடை பவளம்)

3rd 100 lyrics .. a necklace of pearls (நித்திலக்கோவை)

This collection, made by Rudra Sanmanar, son of Uppuri Kudi-Kilar of Madura, at the instance of Ukkira-peruvaluthi, has a deal of historical interest, as there are numerous references in the poems to Karikala Chola and Athan and Chenkuttuvan. Mamulanar and Paranar contributed most to this collection. Vide 15, 55, 61, 114, 126, 233, 250, 294, 310, 346, 393, and 6 124, 195, 257, 396.

The first ninety lyrics of this Nedum-thokai have an old commentary. The book was published by Mr. V. Rajagopala Aiyengar, and it helped Mr. R Raghava Aiyengar to issue a better edition of it with exegetics and other aids. The drift of this anthology was given in a few ahaval verses by Villavatharaiyan *alias* Palvanna Thevan of Manakkudi.

9. **Pura Nanuru.** This, like Aham, contains 400 pieces in the usual *ahaval* metre by different poets of different times. This work is also known as **Puram, and Purap-pattu.** It has a high historical value, for the poems refer to the kings of the three Tamil countries, besides petty kings, ministers, captains, and warriors, as well as to many poets of the last Sangam.

Further, the collection gives us an insight into the political and social history of the Tamil peoples about two thousand years ago. About 150 bards seem to have contributed to this collection, of whom Kapilar, the friend and laureate of *Pàri*, composed 3. Ori's bards were Van Paranar, and Kalaithiniyanayar, Vide 152, 153. 204. Ori was killed in battle by Kari and his lands were restored to the Chola. Kapilar also was his favourite poet. Auvvai was the poetess of Athikan's Court, Vide 91, and for her praises of the three Tamil kings, see 226. Her lyrics count thirty-three in this collection. Athikan, who defeated Kari and sacked his chief city, Kovalur, patronised Paranar too. Pékan, another munificent chieftain, patronised Kapilar, Paranar, Arisirkilar, and Perum-Kuntur-Kilar, and all

of them wrote his eulogies. Ay, a vellala chieftain like Pári, had a favourite poet in Enicheri Muda-mosiyar. Nalli is praised in St. 150 and 158 and Kumanan in 162—5. In this manner about 120 petty Rajas are praised by the wandering minstrels in adequate verses. The contributions of Kovur-kilar, Perumthalai-satthanar, Nari-veru-thalayar, Alam-kudi-Vankanar, Perum-Sit-thiranar, Kodi-talai-Viluthandinar, and Siru-karum-thumbiar are also remarkable. Some fifteen lyrics bear no author's name. As regards the social beliefs, customs and manners recorded in this valuable historical piece, we refer the reader to the description of Suttee in St. 246, to Tact in Government in 185, to the ploughing with asses of the razed forts, to the burial urns (Ema-thali), in 228, 238, 256, 314, to the potency of Karma, to the Vedic Yagams, to the rude stone-epitaphs (நடுகல்) of heroes, to toddy-drinking by women, and to the splitting of the chests of warriors dying in peace with the sword lest they fail to enter Valhala or the heaven of heroes. Lyrics 267—8 are wholly lost. This collection describes virtue and wealth arranged according to the *thinai* and *thurai*, or with a note on the same subjoined to each lyric. The present commentary is for 266 lyrics, and the notes on lyric 242 *et seq* are incomplete, being worn out in the manuscript. An old commentary on the whole collection seems to have existed at one time, but it is not available The lyric '*மீனுண் கொக்கின்*' cited by Nachinarkiniar in his notes on the sutra *மாற்றருங்கூற்றம்* in Tholkappiam, Porul, is not found in this anthology. This anthologia illustrates that Tamil poets, in their uttermost poverty and indigence, were great self-respecters. They would not accept presents as alms but as marks of appreciation of their poetic genius. They were faithful and unflinching advisers and confidantes to kings; they averted war and ruin to their rulers by telling them truths in an agreeable manner. They were broad minded, generous, firm

and impartial, and very influential. They were perfectly honest and sincere even in extreme distress.

As specimens of the thoughts and sentiments of the lyrics are subjoined the English renderings by Rev. Dr G. U Pope of two of them (No. 18 on the necessity of Irrigation and No. 205 being a Defiant Plea for kindly charity) by Kuda-Pula-vianar and Perum-thalai Sattanar respectively.

Descendant of the mighty ones, who put beneath their feet
The wide extended earth, girt by the roaring sea.
Ten times a hundred million years
Prolonged be thy mighty sway!
Thou art the Victor-king of the city rich,
Whose moat is filled with both small and great,
Whose mighty guarded wall to heaven uplifts itself!
Dost thou desire the wealth of all this world
And of the worlds beyond
Or wish to overcome all kings
And hold them 'neath thy sway;
Or seek for glory and good renown?
Then mighty Ruler, listen to my song.
Who give to frames of men the food
They need, these give them life:—
For food sustains man's mortal frame,
But food is earth with water blent:
So those who join the water to the earth
Build up the body, and supply its life.
Men in less happy lands sow seed and watch skies for rain,
But this can ne'er supply the kingdoms' wants and the kings',
Therefore, O Chelyan, great in war, despise this not:
Increase the reservoirs for water made.
Who bind the water, and supply to his fields
Their measured flow, these bind
The earth to them. The fame of others passes swift away."

"Though the three monarchs rich in amplest wealth
Gave loveless gifts, we'd scorn the pelf!
O lord of Kovai, round whose heights
The Jasmine twines its wreaths all glittering white;
Whose sword victorious quenches ardour of thy foes,
Whilst thou to needy suppliants that flee
To them from face of conquering foes, art refuge sure!
O huntsman searching out from rocky cave
And den all creatures great and small, with hounds
Swift-footed, bearing still thy mighty bow!
May thy blest days in joyous comfort pass!
The clouds that go to graze on ocean's plain
Drink from its plenteous store, nor ever back
Come they without the gift they seek;—
So suppliants from thee, or from some other gain,
Due gift of car and tusked elephants!"

I add one more lyric No. 278 which describes the heroism of a Tamilian mother in days of old and which I translate as follows:

"A woman old, outworn with age,
Whose shoulder bones were dry as wood,
A rumour heard her son had fled
The battle scene, and rose in rage,
With sword in hand, to hack her breast
That gave him suck, were rumour good.
She searched and searched in angry mood
The foughten field till she the crest
And trunk did find of warrior son
Amid the fallen brave a-bled.
Then joyed she more than she a-bed
Did lie of him and birth-pangs won."

SECTION IV.

Pathi-Nen-Keel-Kanakku.

The Eighteen Minor Didactics are as follows :—

	No.	Work	Author
	1.	Naladyar	Various Authors
	2.	Nänmani-Kadikai	Vilambia-Kakanar
Na-Narppathu	3.	Kar-narppathu	Madura Kannan-Kutthanar
	4.	Kalavali-narppathu	Poikaiyar
	5.	Iniathu-narppathu	Puttham-Chénthanar
	6.	Inna narpathu	Kapilar
Ayn-thinai	7.	Ayn-thinai-aimbathu	Maran Poraiyanar
	8.	Ayn-thinai-Elupathu	Mavàthiar
	9.	Thinai-moli-aimbathu	Kannan-Chenthanar
	10.	Thinai-malai-nuttu-aimbathu	Kani-methaviyar
	11.	Kainnilai, Innilai	Kannan-Chenthanar
	12.	Thiruk-Kural	Thiru-Valluvar
	13	Thiri-Kadukam	Nallâthanar
	14.	Acharak-Kovai	Peruvayil-Mulliyar
	15.	Palamoli	Munturai Araiyanar
	16	Siru-pancha-mulam	Mamulanar
	17.	Muthu-moli-kanchi	Purisai-Kilavanar
	18.	Elathi	Kani-Methaviyar.

The subjoined Venba contains the names of the eighteen minor classics.

" நாலடி நான்மணி நானாற்ப தைந்திணை முப்
பால் கடுகங் கோவை பழமொழி-மாமூல
மின் னிலை சொல் காஞ்சியுட னேலாதி யென்பவே
கைந்நிலைய வாங் கீழ்க் கணக்கு. "

Of these eighteen, about one-third are by Jain authors. Some are by Brahmins, 4—14, and a few by non-Brahmins. The name of the collection seems to refer to the worldly virtues taught in these small poems viz., virtue, wealth, and pleasure, as distinguished from the lengthy works treating of bliss or salvation. The two other collections we have already reviewed are in the free flowing abaval metre while these small poems are in the *Venba* metre peculiar to Tamil.

"ஐம்பது முதலா வைந்நூ றீறு
வைவகைப் பாவும் பொருணெறி மரபிற்
றொகுக்கப் படுவது மேற்கணக் காகும்."

"அடிநிமிர் பில்லாச் செய்யுட் டொகுதி
யறம் பொருளின்ப மடுக்கி யவ்வத்
திறப்பட வுரைப்பது கீழ்க்கணக் காகும்."

Kurral, called Muppal, Palamoli, and Naladyar are the only long works in this series. Morality being founded on love, the subject-matter of these pieces may be said to be love and morality, theoretic and practical. All the poems are distinguished by their force and terseness, and two of the three long works have become so well-known and been so well appreciated that their importance has given rise to the proverbial saying, நாலுமிரண்டும் சொல்லுக் குறுதி, ஆலும் வேலும் பல்லுக் குறுதி. The English renderings of the titles of some of these works are Rev. Dr. Pope's.

1. Naladyar. It contains 400 quatrains, and the suffix—*âr* is honorific, as in Thiruk-Kovaiyar. Its composition has a tale to tell. Eight thousand Jain sages had left their home in a time of drought and sought the help of the Pandyan King. When the famine was over, they wished to return home but could not bid farewell to their benefactor. They, therefore, left the country all in a body on a particular

night, every sage leaving in his lodge a venba stanza. These were collected and taken to the king who, to test their worth, caused the palmyra leaves on which they were written to be thrown into the Vaigai. Those that floated against the current were preserved; and the three collections that stood the test were *Natadi Nanuru*, *Pala-m ni*, and *Ara-neri-saram*. Probably, this account is metaphorical, and signifies that these collections have survived the ravages of time. The quatrains are of very unequal value, and their prevailing tone is cynical. They were divided into forty chapters of ten stanzas each by Pathumanar on the model of Thiru-kurral, 13 chapters on Aram (Virtue), 26 on Porul (Wealth) and 1 on Kamam (Love), and the work of classification was executed so injudiciously that the titles of the chapters often afford no clue to their contents. The oldest commentary on the work is Pathumanar's. Another tradition about Naladyar is that Vajranandhi, a Jain, established a Sangam at Madura about 450 A. D. and that the poem was the production of the Sangam. The work is valued by all religionists alike for its practical morality.

"நானூறும் வேதமாம் நானூறு நானூறும்
நானூறுங் கற்றற்கு நற்றுணையாம்—நானூறும்
பண்மொழியாள் பாகம் பகிர்ந்து சடைக்கரந்த
கண்ணுதலான் பெற்ற களிறு.

வெள்ளாண் மரபுக்கு வேதமெனச் சான்றோர்கள்
எல்லாருங் கூடி யெடுத்துரைத்த—சொல்லாய்ந்த
நாலடி நானூறு நன்கினிதா வென்மனத்தே
சீலமுட னிற்கத் தெளிந்து."

In stanzas 200 and 296 of the poem occurs the expression முத்தரையர், which has raised a deal of controversy among the critics.

"பெருமுத் தரையர் பெரிதுவந் தீயும்
கருணைச் சோ றார்வர் கயவர்"
"நல்கூர்ந்தக் கண்ணும்
பெருமுத்தரையரே செல்வரைச் சென்றிரவாதார்."

It is capable of two interpretations, viz the kings Chera, Chola and Pandya who were lords of the Tamil country, or wealthy men who owned three villages. Many of the Pallava sovereigns of Kanchi and their tributaries also bore the titles. "One section of the Palli or Pallava tribe, called the Muttarasar (Telugu Mutracha) ruled in the Chola country, first as feudatories of the Pallava and then of the Pandya kings, during the eighth century A. D. It was during this period that *Naladyar* was composed under the auspices of the Muttarasa governors." They are still to be found in the North Arcot district under the name of talaiyaris, and many Poligars of Chittoor and other minor rulers are of this class. Of such tributaries were the kings of Tanjore, who ruled in the 8th c. with Vallam, near Tanjore, as their capital. As echoes of thoughts and sentiments in *Bhartruhari's supishitham* சுபாஷிதம் are found in Naladyar, it is argued that Naladyar must be a later work. But 'Supashitham' is not Barthruhari's composition; it is only his compilation. When it was composed and by whom are not known. Evidently the verses have been handed down from generation to generation, and the Jain scholars, well-versed in Sanskrit, might have read the Aryan classics and made use of the ideas occurring in them in their own productions. Or it is very likely that, as great wits jump together, the same thoughts of universal application might have struck the Jain authors and the Sanskrit composers alike. As specimens of the quatrains, two are subjoined in their English garb :

THE FUNERAL

" They march and then strike once. A little while they wait,
Then strike a second time the drum. Behold, how brave !
The third stroke sounds: they veil it, take the fire, go forth:—
The dying bear the dead."

PENITENCE

" As when lamp enters darkness flies, so sin stands not
Before men's penitence. As when in lamp the oil
Wastes, darkness rushes in ; so evil takes its place
Where deeds of virtue cease."

2. **Nan-mani-Kadkai**, or 'The Salver of Four Gems,' contains 101 quatrains. Its author, Vilambia—Kakanar, was a Vaishnava. Each venba is decked with four gem-like precepts or prudential maxims. This poem has afforded to commentators many parallel passages. For an illustration of the poet's observation of nature, the reader is referred to stanza 4, which may be rendered thus:

" Asuna dies at drum beat ; kinsmen die at loss of honor,
Bamboos in jungles die when old and bearing rice,
Sagehood dies when unworthyscandals arise."

'Asunam' is a tuneful bird or beast, it is charmed with tunes, and the harsh drum—beat makes it die. This idea occurs in Chintamani, Aham etc. Rev. Dr. Pope has given a close rendering of stanzas 7 and 106 on *Wealth* and *Words* respectively in these terms:

" From the rock the radiant gem is born ;
From the deer one's speech high joys are born ;
From gentle kindliness is virtuous action born ;
And every thing from wealth is born.'

" Sweet words make men your own, harsh words
Unpleasing cause men's hearts to harshly blame.
A Gentle word
Brings gracious thoughts to human hearts By this
The heaven that passes not is gained "

3. Kar-Narpathu, by Kutthanar, son of Kannanar of Madura, comprises forty stanzas describing the cloudy weather.

The poem has been praised as 'நாயபுகுவல்' or a work of metrical beauties. It treats of love, of the mullai-thinai or the lady-love at home longing for and anxious about the return of her lover as the time fixed by him has long passed away. The author was a worshipper of Thiru-mal. Karthigai Deepam in the month of Karthigai is celebrated in St. 26. The tellers are said to cover their heads with *nochi* leaves to keep them warm in the cold weather-stanza 39. The victorious warrior seems to have been publicly entertained (36). Should the cloud glide by the right side, it was held as a good omen, (12 St.). Women braided their hair in five parts (ஐம்பால்), and applied black ointment to their eyelids (8). Balaraman is referred to as 'நாஞ்சில் வலவன்' or the white plough victor, (19). I give below the last stanza of the poem in English:

The lover's signs are seen: the dark clouds like date plums
Are the sad lady's cure; the lady's forehead will hence forth shine".

4. Kala-Vali-Narpathu, by Poikaiyar, consists of forty Venbas describing the sanguinary battle of Kalumalam, the famous Flodden Field of South India, in which the great Chola Emperor, Kochenkannan, utterly crushed the forces of Kanaikkal-Irumporai, a great Chéra king, and took him prisoner. Among the slain were many kings and chieftains. The poet, the laureate of the imprisoned Chera, wished to carry comfort and consolation to him and obtained an order of release from the victor. But as the monarch had died of thirst, the order was of no avail, and the war-song in praise of the Red-Eyed Chola that gave the order, lives for ever.

The question has been raised whether the author of this poem, and of a song in Pura-Nanuru, was also one of the first

three Alwars or not. The consensus of critical opinion seems to be that the Alwar or 'the divine poet' sang of the mundane monarch and also wrote a *Pattu-Iyal* after his own name. The sacred poet has, besides Senganan and Kokkothai-marpan, praised Killi, Thirayan and others and described Vanchi and other cities, and his time is that of the Chola poet referred to above, i. e. about the sixth century.

5. **Iniathu Narpathu**, a poem of forty stanzas, containing 'sweet' precepts, was composed by Putthan Chenthanar of Madura. It is oft-quoted and is in the hands of our school boys. What follows is a specimen of the poet's idea of Love:

> "Right pleasant is life worth those we are at one;
> Pleasant to see the full moon in the wide fields of heaven;
> But to be unblameable in deed, and with a tender soul
> To be loving unto all is truly sweet."

Only stanza 9 has five verses, known as 'Arida Seyyul.'

6. **Inna Narpathu**, by Kapilar, enumerates in each of the forty stanzas composing it those things that cause pain or are disagreeable.

> 'The desire of the destitute to do benevolent deeds is vain;
> To dwell in a city of palaces to the poor man is nought;
> To feast upon the mere sight of a cookhouse is vain;
> Friendship of those who desert you in adversity is vain.'

7. **Ayn-Thinai**. The five small works comprised under this head are erotic poems based on the five-fold physiographical division. They appear as garlands and contain stanzas from fifty to one hundred and fifty. Of these five works, *Aynthinai-aimbathu* and *Thinaimalai-Nuttu-Aimbathu* have been published by the modern Madura Tamil Sangam. 'Aimbathu' by Maran Poraiyanar, describes in fifty stanzas the five-fold conduct of the five lands at the rate of ten stanzas each.

'Elupathu' or seventy stanzas by Moovathiyar allots 14 stanzas to each thinai, and has an old commentary.

Thinaimoli-Aimbathu has also an old annotation.

Thinaimalai-Nuttu-Aimbathu has no notes for the last twenty-three stanzas.

8. Thiruk-Kural, by Thiruvalluva Naiyanar, contains 133 chapters of ten couplets each, dealing with virtue, wealth, and love. It is a masterpiece of Tamil Literature. Its excellence lies in what Kalladar, has said in his rare work—"சமயக்கணக்கர் மதிவழிகூறாது உலகியல்கூறிப்பொருளிதுவென்ற". Its author, a valluva or low caste man, was born at Mylapore. Valluvar and Chakkayar were officers of state: the former proclaimed royal edicts on the elephant's back and the latter were astrologers to Kings and their amusers by means of dramatic performances. His profession, according to the legend, was weaving, of which no trace is found in Kural. The great weaver-poet was an electic in religion and philosophy, and a great cosmopolite. In determining his religion, the crucial test to be applied is what, religion he has not condemned. It is evident that he has not said a word against Saiva Siddhantam or its principles. Hindus and Jains claim him as their poet. A brief analysis of this universal code of morals is sub-joined.

4. Chapters—Introductory—God, Rain, Virtue, Ascetics.

Bk. I 34 Bk. II 70

	20.	The Ideal Householder,—	Domestic Virtue based on Affection.
	14	The Ideal Ascetic—	Ascetic or Higher Virtue based on Grace.
	25.	The Ideal Sovereign—	Royalty.
	10.	The Ideal Statesman—	Ministers of State.
	22.	The Ideal State—	The Essentials of a State.
	13.	The Ideal Citizen—	Morality, Affirmative and negative
Bk. III	25.	The Ideal Lover—	Furtive love ending in wedded love.

These are the seven ideals presented by this Prince of Moralists, and read and appreciated by the civilised world. Rendered into almost every important European language—English, French, German, and Latin—the Kurral presents an ideal monarchy portrayed by the Citizen of the world within the limits of practicality and at the same time outdoing the *Republic* of Plato and the *Oceana* of Harrington. Almost free from the influx of Sanskrit words, the Kurral shows the richness and power of the Tamil tongue; it has an appendix, called the 'Garland of Thiruvallur,' in which the author of each of the fifty-three stanzas describes in language hyperbol[illegible] Tamil Marai, or the Tamil veda. One of these [illegible]aikadar brings out its much-in-little characteristic and may be rendered as follows: "it is a semi-perforated mustard seed into which the poet has poured the contents of the seven seas." The *Muppal* or Triple Treatise has no less than twelve commentaries, written by men representing the different religious sects of Hinduism, of which the first printed and therefore popular is that by Parimel-Alakar. Mr. V. O. Chidambaram Pillai has brought out Manakudavar's commentary on Aram, the first section of the poem and the whole by Mr. K. Ponnusamy Nattar. Eight more commentaries have not seen the light of day and it is not known if they are still lurking in any nook cr corner of the Tamil land.

தருமர் மணக்குடையர் தாமத்தர் நச்சர்
பரிதி பரிமே லழகர்—திருமலையர்
மல்லர் கவிப்பெருமான் காளிங்கர் வள்ளுவனூற்
கெல்லையுரை செய்தா ரிவர்.

The immediate popularity of this book of short and memorable epigrammatic sayings is attested by the incorporation of telling lines by contemporary poets in their compositions. In Canto XXII, ll 59—61 of Manimekalai occur the following lines.

"தெய்வந்தொழாஅள் கொழுநற் றொழுதெழுவாள்
பெய்யெனப் பெய்யு பெருமழை யென்றவ்
பொய்யில் புலவன் பொருளுரை தேறாய்"—(Kural 55)

and in canto XXX, li 251—2 these verses.

"யாமே யுரைத்த பொருள்கட் கெல்லாங்
காமம் வெகுளி மயக்கங் காரணம்" —(Kural 360)

Echoes of Kural are seen in சிலப்பதிகாரம் too,

Here follows Rev, Dr. Pope's summary of the chapters dealing with the ideal householder. "The ideal householder leads on earth a consecrated life, not unmindful of any duty to the living or to the departed. His wife—the glory of his house—is modest and frugal ; adores her husband, guards herself, and is the guardian of his house's fame. His children are his choicest treasures ; their babbling voices are his music, and his one aim is to make them worthier than himself. Affection is the very life of his soul ; of all his virtues the first and greatest. The sum and source of all is Love. His house is open to every guest, whom he welcomes with smiling face and pleasant word, and with whom he shares his meal. Courteous in speech, grateful for every kindness, just in all his dealings, master of himself in perfect self-control, strict in the performance of every assigned duty, pure, patient and forbearing, with a heart free from envy, modest in desires, speaking no evil of others, refraining from unprofitable words, dreading the touch of evil, diligent in the discharge of all the duties of his position, and liberal in his benefactions, he is one whom all unite to praise."

Though the poem ostensibly deals with three of the four objects of life, it has incidentally made explicit the fourth object viz bliss, or salvation. 'முப்பாலில் நாற்பால் மொழிந்தவர்.' The Rev. Dr. Lazarus points out the one great defect of the Kural to be its conception of God, both personal and impersonal. But Mr. Nallasamy Pillai's exposition of the

first chapter shows that the missionary's statement is not based on facts. After pointing out that God is the first cause, the most Intelligent, the Dweller in the hearts of men, the Immaculate, the King of Kings, the Incomparable, the Possessor of Eight attributes, the Eternal Truth, and the Perfect Being, he says that no amount of learning or ethical perfection without belief in God and worshipping His feet will avail, and the only way to salvation is by reaching the feet of the Ever Free. Chap. 36 on 'How to Perceive Truth' should be read with care in this connection. Men who see the mystic vision, find the true support, are free from all delusion and are nearer heaven, without being reborn and being subject to the triple tyranny of lust and wrath and error. The chapter on Fate may be easily misconstrued. Though the poet teaches its omnipotence due to Karma and the will of the supreme, he says that men have free will and insists on each individual's responsibility for his choice of the higher or lower path in his earthly pilgrimage.

> "Though Fate divine should make our labour vain
> Effort its labour's sure reward will gain." (619)

> "Who strive with undismayed, unfaltering mind,
> At length shall leave opposing Fate behind." (620)

These couplets show that man is ever master of his fate and the architect of his fortune. I append a few gems, as specimens, taken at random.

> "Forgiving trespasses is good always;
> Forgetting them hath even higher praise."

> "If each his own, as neighbour's faults would scan,
> Could any evil hap to living man?"

> "The loveless to themselves belong alone;
> The loving men are others' to the very bone."

> "If love and virtue in the household reign,
> This is of life the perfect grace and gain."

"The gain and loss of life are not mere accident;
Just mind inflexible is sages' ornament."

"Humility in all is goodly grace; but chief in them
With fortune blest. 'Tis fortune's diadem."

"A timely benefit,—though thing of little worth
The gift itself—in excellence transcends the earth."

"With rising flood the rising lotus' stem unwinds;
The height of men is measured by their minds."

"Mid uplifted hands of prayer may a weapon be hid;
The weeping tears of foes are of like effect."

The metre of the poem—a short venba or couplet of four feet and three, which is peculiarly apposite to convey great truths in epigrams.—has given its title. A Brahmin scholar has come out with a foolhardy pronounceiment that Thiruvalluvar is a variant of Sri Vallaba and that Kural is a poetre translation of this sage's work in Sanskrit.

9. **Thirikadukam**, or "The Three Spices," is a good specific for the evils of humanity. The three spices, which are the ingredients of the stimulating and restorative-medicine, are dry ginger, long pepper, and black pepper. In each stanza of this fascinating, yet fantastic little canto, Nallathanar gives three moral truths which act like a good tonic on the mind of man Pura-Thirattu has different readings for some stanzas and gives other stanzas omitted in the printed book.

"Youth is by nature apt to slide away from right;
Folly is might to utter things forbidden;
And ever more
Meanness indulges in angry passions!—
These three the wise will shun.' (St. 14)

"To speak thoughtlessly about life while it is enjoyed;
To say *we've lost it*, when the end is nigh;
And to feel shame (for sins) when disease comes and the body fails;
These three are characteristics of short-lived mortals."
(St. 91)

10. Asarak-kovai, by Peruvayin-Mulliar of Kalathur, is a collection of rules of life and etiquette in 100 stanzas. In this charming little treatise, the author seems to give the substance of poems on conduct in Sanskrit. Man's life, private and public, is controlled by a few rules of etiquette and ceremony, but with a knowledge of which no man is ever successful in it. There are rules in the poem governing food and raiment, sleep and cleanliness, decorous behaviour with elders and kings, the uses of domestic life and of eschewing evil habits, and ill companions.

> " One's body, wife, trust property and pelf against distress,
> These four every one should care for like gold;
> Else permanent evil will accrue." (St. 97)

> " Strive like the busy ant, the nested sparrow and the hospitable crow;
> Those that do like these will have the good of life domestic."
> (St, 88)

11. Pala-moli, or ' Old Words " is a book of proverbial wisdom by a Jain king-poet, Munturai Araiyanar. Each of the 400 venbas in it contains a proverb in its last verse. *நாய்காணிற் கற்காணுவாறு, நிறைகுடம் நீர்தளும்பலில், குரங்கின் கை கொள்ளி கொடுத்துவிடல், நுணலுந்தன் வாயாற் கெடும், ஆயிரங்காக்கைக் கோர் கல்.*

It has an old commentary. Mr. Chelvakesavaroya Mudeliar has brought out a neat and beautiful edition of it with notes.

> " When a man possesses wealth and worldly greatness,
> If he be not of a truly disciplined mind,
> The exaltation of such an ignoble person,
> Is like *putting a torch into a monkey's* hand."

"Wealth that knows no sum, high birth, all kingly adjuncts,
And to be named as worthy by the king,
Are not great things. Here and hereafter
To possess one's self is greatness."

These are two specimens out of the valuable collection.

12. **Siru-pancha-mulam** is a small treatise in the usual venba metre, of which each stanza contains five roots of wisdom. Composed by the Sangam poet Mamulanar, it is not much in use, though it is remarkable for the terse graceful expression of homely thoughts or commonplace ideas. Pura-Thirattu has different readings for some stanzas and gives some stanzas which find no place in the printed book.

"The beauty of the eye is benevolence;
The beauty of the leg is firmness;
The beauty of calculation is correct number;
The beauty of music is its charm for the ear;
The beauty of the king is the prosperity of the land."

"A chaste wife is ambrosia;
A learned man of disciplined mind is ambrosia;
A country well-taught is ambrosia;
To a country whose banners reach the clouds the king is ambrosia;
And the servant that does his duty is ambrosia."

13. **Muthu-moli-kanchi,** a collection in ten parts of ten old gem-like sayings in each, is attributed to Purisai-Kilavanar. A few precious maxims, which our pupils can every day, are given below.

ஓதலிற் சிறந்தன்றொழுக்க முடைமை, மக்கட்பேற்றின் பெறும் பேறில்லை, ஈரமுடைமை ஈகையின்றிப, உண்டி வெய்யோர்க் குறுபிணி யெளிது பொருளுடை வேட்கையான் முறைசெயல் பொய். வன்மையிற் சிறந்தன்று வாய்மை யுடைமை. The name Känchi is used with reference to the thinai-porul.

14. Elathi or "Five Precious Perfumes," a moral poem by Kani-methaviyar, contains 81 verses, in which each quatrain is supposed to combine, compare and illustrate five or six points of practical wisdom. Literally, the title means Cardamum *Et cetera*; i.e. cardamum, camphor, erikasu, (an odorous wood), sandal-paste, and honey, a confection of which yields an aromatic preparation for the hair. The author was a Jain and is styled a disciple of Makkayanar, a professor of the Madura Sangam. It has a very useful commentary. The substance of two quatrains is subjoined to indicate the nature of the contents of this poem. " Didactics serve a man no purpose if he relieves distress, despises none, eschews low company, feeds others, gives them drink, wounds nobody's feelings, and speaks kind words." " According to the sages the marks of two loving souls are neither surviving the other, each sharing the other's wealth, both holding sweet discourse, joying to meet, grieving to part, and sharing each other's pain."

15 Innilai, Kainnilai. It is doubted which of the two is the proper name. 'Innilai' is fathered on Poygayar and has 45 stanzas (அறம் 10, பொருள் 9, இன்பம் 12, வீடு 14) treating of the four objects of life. It was collected by Puthanar of Madura, and had the invocation from the pen of Bharatha Perum-Thevanar.

" வேலற்றரீஇ விரிசடைப் பெம்மான்
வாலிழை பாகத் தமரிய கொழுவேற்
கூற்றங் கதழ்ந் தெறி கொன்றையன்
கூட்டா வுலகங் கெழீஇய மலிந்தே."

The first stanza of the poem runs as follows:—

" அன்றமரிற்கொற்ற வறவுரைவீழ் நீக்கழுது
மன்றமர்ந்து போந்தவகை தேர்மின்—பொன்று
அறமறிந்தோன் கண்ட வறம் பொருள்கேட்டல்லன்
மறமொறுக்க வாய்த்த வழக்கு."

In the old eadjan treatise found at Alvar-tiru-nagari in Tinnevelly Dt. 'கைந்நிலை நாலுக்கணக்கு' and in another 'கைந்நிலை வாய்கேழ்நகணக்கு' are the readings found. Accordingly it was published by Mr. V. O. Chidambram-Pillai. Those who demur to this name and favour 'Kai-nilai' are great scholars like Pandit Saminatha Aiyer and interpret 'innilai' as an epithet='inimai akia nilai-ai sol-lum' applied to Kanchi. Vide the Pandit's Preface to 'Aiyn-kuru-nuru,' second edition and 'Kai-nilai' is interpreted as 'what ought to be in the hands of scholars'. The treatise bearing this name has not yet been discovered.' In his Preface to Asara-Kovai Mr. Chelvakesavaroya Mudeliar has enumerated the eighteen works including 'Innilai' as the sixteenth in the list.

SECTION V.

Some Sangam Poets.

1. Thiruvalluvar *

Sage Valluvar, priest of thy lowly clan,
  No tongue repeats, no speech reveals thy name;
  Yet, all things changing, dieth not thy fame,
For thou art *bard of universal man*;
And still thy book above the waters wan,
  Virtue, true Wealth, and joy, and being's aim,
  In sweetest mystic couplets doth proclaim,
Where winds sea-wafted palmy forests fan.

* The different names by which the author and his Kurral are known are as follow: Nayanar, Thevar, Muthalpavalar, Theivap-pulavar, Nan-mukanar, Matnanupanki, Chennapothar, Perunavalar; Muppal, Uttara-vedam, Theiva-nul, *Poyya-moli*, *Vayurai Valthu*, *Tamil Marrai*, Thiru-valluvap-payan.

Haply undreamed of *visions* glad thine eyes
In realms beyond thy fabled *seven-fold birth.*
And clouds of darkness from thy spirit roll ;
While lands far-off have heard with strange surprise
Faint echoes of thy song. Through all the earth
Men hail thee brother, seer of spotless soul.

In the case of no Tamil poet is Dr. Caldwell's dictum more true than it is with the author of *Kurral*, "Tamil writers, like Hindu writers in general, hide their individuality in the shade of their writings. They seem to have regarded individual existence as worthless and absorption into the universal spirit of the classical literature of their country, as the highest good to which their compositions could aspire".

As tradition has it, this immortal poet stamped out the arrogance and superciliousness of the Madura Board of Tamil Pandits and pulled to pieces the Madura College itself. It was he who sounded the last peal to the extinction of the learned fraternity in Madura and caused the general wreck of letters that followed its dissolution. It was he who gave out the sacred Kurral, the finest of the Tamil compositions, replete with ethical and political aphorisms, and read and re-read by all mankind without distinction of caste, colour or creed, and without any prejudice or carping. The undying fame of this immortal work has secured translations of it in more than one European language. Beschi rendered it in Latin and his annotations exhibit his depth of knowledge and acuteness of understanding. Versions of parts or of the whole of Kurral by Taylor, Ellis, Ward. Percival, and Pope testify to their individual, earnest, unflinching labour in the field of foreign culture. The sacred volume comprises one thousand-three-hundred and thirty compact distiches of qunitessential wisdom and falls under the three divisions of *Virtue*, *Wealth* and *Love*. Virtue is ascetic and domestic. The second division on Wealth

is more a treatise on political economy, an exposition of how to acquire, preserve, and distribute wealth by the royalty, and the last section on Love describes love between man and woman. It opens with a chapter of praises and invocations to God and is succeeded by an interesting and appropriate one on Rain, the source of health, wealth and all worldly prosperity. Even this work is attempted to be deprived of its originality by a dogmatic assertion that its thoughts are borrowings from Manu, Chanakya, Kamandykia and other works in Sanskrit. A Sanskrit translation of it was undertaken by some Aiyengar pandit of Srivilliputtur.

The story of its recognition and approval by the literary Sangam at Madura is a very interesting one. It is well-known that Thiruvalluvar composed his Kurral in compliance with the request of his friend and pupil *Elela-singan.* The author took the manuscripts to Madura and met his sister *Auvaiyar* on the way, who, to avoid a heavy shower, had taken shelter under a tamarind tree opposite to a spreading banyan, under which our author had found his refuge She asked him what the heavy load on his head was. He replied that it was his *Kurral,* a treatise on Virtue, Wealth and Love. She simply laughed and embodied the sum and substance of the voluminous work in a single stanza. The brother and sister proceeded to Madura and appeared before the sacred Board. *Valluvar* was jestingly interrogated by the haughty Fellows of the Sangam of his whereabouts, to which his curt and sententious reply revealed to them what he was. Then they said that without a further question they would recognise its worth if the Sangam-plank afloat in the lotus tank would hold it. Valluvar placed his heavy cadjan load on the board which, to the surprise of all the spectators, so contracted itself that it threw out all the arrant Pandits and held the volume alone. It was then that those conceited men perceived the divine nature of the manus-

scripts and poured forth a world of panegyrics on it. These eulogistic stanzas form a pleasing and instructive introduction to many an edition of Kurral. The Garland of Kurral being of made up of stanzas composed by poets/cf different times, is found unreliable.

On his way back from Madura the sad tidings of his dear wife's death fell on his soul like the bolt from the blue and he gave out the following stanza as a record of his conjugal felicity :—

அடிசிற் கினியாளே யன்புடை யாளே
படிசொற் றவறாத பாவாய்—அடிவருடி
பின்றூங்கி முன்னெழுந்த பேதையே போதியோ
என்றூங்கு மென்க ணிரா.

Dr. Pope has rendered the stanza thus :—

" Sweet as my daily food ! O full of love ! O wife,
Obedient ever to my word ! chafing my feet,
The last to sleep, the first to rise, O gentle one !
By night henceforth what slumber to mine eyes ? "

This sweet and dutiful partner, Vasuki, was the only daughter of one Markasahâyar, a Vellalah and well to-do land-lord of Kaveri Pumpattinam, who commanded a thousand ploughs. She was given in marriage to our immortal Poet regardless of caste distinctions. Perhaps her father was satisfied with *Thiruvalluvar's* noble mind and breadth of culture and with his pleasant ways and winning manners. But tradition assigns a utilitarian motive to their marriage, *viz.*, that Valluvar slew a dragon that had been laying waste Markasahâyar's property and obtained the hand of Vasuki as a handsome prize.

Who knows not the ugly legend that our *Nayanar* was descended of Adi, a pariah or a pariah-bred woman, and Bhagavan, a Brahmin husband ? According to it, Bhagavan in the course

of his wandering in search of his father (who at variance with his wife had left his hearth and home), met Adi in a choultry, fell in love with her, and made her his own. Adi was left uncared for in her babyhood and brought up by a pariah of Uraiyur and then by a brahmin called Neethi-aiyen. Whatever the story of her origin, it is beyond doubt that she was the mother of seven children, three sons and four daughters, by Bhagavan. The term of their marriage bond was rather very curious. Bhagavan laid it as a condition that she must forsake her children wherever she might give them birth and take no afterthought of them, and follow him whithersoever he went. She consented to it and kept her word all her life through. For though maternal affection was strongest in her, her children, all gifted with poetic inspiration from their birth, assuaged the wrench of separation by breaking out in consolatory stanzas. Adi-Bhagavan means the primal Deity, and the story of the poet's parentage is a myth.

Jnana Amirtham, a poem four centuries old, makes Valluvar and his brothers and sisters the children of Yali Datthan and a pulaichi.

"யாளி கூவற்றாண்டு மாதப் புலைச்சி
காதற் சாணி யாகி மேதினி
யின்னிசை யெழுவர்ப் பயந்தோளீண்டே."

This is equally absurd.

Valluvar was not the name of a caste then. Nor was the poet a priest of a lowly clan. Valluvan and Sakki (Vide Thivakaram) were executive councillors of the crown; the former was a lord temporal and the latter a lord spiritual. But the poet combined in him both functions, amply testified to by his immortal poem. His knowledge of life, domestic and public, of state policy and diplomacy, was profound indeed. In later times Valluvan came to mean a proclaimer, mounted on

an elephant, of royal commands and edicts, feasts and festivals, by drum-beats. Hence Valluvan was mistaken in the days of Kamban and in the subsequent periods for a pariah or drum-beater, and the poet was dignified with the religious headship of the degraded caste. Further, there is no record to show that his profession was weaving, and there is no verse in all his Kural that alludes to that craft. *Thiruvalluvar* was born, it is said, at Mylapur and nursed by a local weaver. Then a childless Vellala woman took him up, bestowed on him all a mother's care and tenderness, but was obliged to restore him to the original weaver for fear of her ill-humoured neighbours and relations. Under his patronizing care, he grew up and married the good-natured Vasuki. His conjugal life, according to the story, was nothing but sweet and agreeable. The miserable lot of men of letters did not fail him. He was not blessed with a child. He, however, satisfied himself with his intellectual offspring. His *Kurral* has eternized his name and fame, and it has no less than ten commentaries, of which that by *Parimelalagar* came out first in print and the one by Manakudavar was published about twelve years ago and still unknown to many. The former is distinguished by its Aryan tincture while the latter shows a knowledge of the Tamilian traditions, manners, customs and civilisation, and the arrangement of the verses in each chapter is rational and significant. The other commentaries are yet to see the light of day, though one or two of them are still in the hands of jealous scholars unwilling to part with their long-cherished darlings.

Jnana Vettiyan is said to be his second intellectual offspring. It commences with a description of the human body and its functions, and closes with specific remedies for the ailments incidental to frail humanity. It contains about 1890 stanzas of diverse metres and rhythm. Its parentage has

been doubted on the ground that its preface refers to some other author. But the lines

அம்புவியிற் குறளடி யேன் பாவொளில்
அநேகம்பே ரென்னை யெதிர்த்து உரைதான் கேட்க

seem to settle the point in favour of Thiruvalluvar.

By profession, our Nayanar was a weaver,—a fact alleged to be supported by the couplet,

இழைநக்கி நூனெருடு மேழை யறிவேனோ
குழைக்கும் பிஞ்ஞகன்றன் கூத்து.

In this calling, Thiruvalluvar was considerably assisted by his friend and pupil, Elela singan, who supplied him with packs of cotton-thread free of cost.

The poem deprecates Kambar (1120—1200) and Athi-vira-rama-pandian of the 16th century (1564—92). How could Tiruvalluvar of the 2nd century have deprecated poets who lived many centuries later? So the poem is a forgery. 'பெருநூல்களாயிரத்தைந்நூற்றில், முன்னமே யான் பாடிவிட்டேனாயிரத்து முந்நூறு, முடித்தனவைத்துக் குறளதுவா யுலகோர்க் காண்டே.' It was written probably by a man who bore the name Valluvar and who lived in Tanjore, two centuries ago, where the word *vetti* means vali (வழி) and is used in the sense of coastal region in that district.

Thiruvalluvar's relationship to his scholar, unlike that of Agasthiar towards Tholkappiar and Therayar, was highly amiable and praiseworthy. Elela singan was the proprietor of many ships and, on one occasion, one of them had stranded and could not be hauled up. When this news reached Thiruvalluvar, he went down to the stranded vessel and, putting his hand to the ropes, pulled it, saying 'Elaiyah' and telling others to follow suit. The ship was moved out of the shoal, and it fared on as usual with its traffic. This incident has given currency

to the term 'Elaiyah' used even now by boat-rowers and other work-day labourers. His honest gains and his consequently unmolested security have become proverbial.

எலேலசிங்கன் பொருள் தானேபோய் தானே வரும்.

Thiruvalluvar had two brothers, *Athikaman* and *Kapilar*, and four sisters, *Auvai*, *Uppai*, *Uruvai*, and *Valli*.

It must be noted that, according to Mahavamso, Elelan (B. C. 205—161) ruled Lanka with his capital at Anuradhapura.

2. His Brothers. Athikaman was *Valluvar's* elder brother. Born at the Karur grove, he was brought up by Cheraman Peruman, one of the Pandian rulers. On the death of the sovereign, Athikaman held the helm of his state, patronized Panapathirar, and composed *Ponvannathu Anthâthi* in the brief and scanty hours of his recreation. This Anthathi was published at Chidambaram, and we have not come across any other work or stray stanza of his. He lived between 80-100 A. D. Thiruvalluvar's younger brother was **Kapilar**, who wrote an *Ahaval*, which is the only biography of his family. Kapilar was brought up by a Brahmin at Arur. In his seventh year Parpaiyen, his foster-father, invited his relations for the boy's thread-investiture ceremony. They declined his invitation as the boy was not of their caste. Young Kapilar screwed up his courage, went into the midst of the Brahmin congregation, and addressed them so eloquently on "Action, not birth, makes one high or low" that they consented to take part in the ceremony. He was one of the forty-nine Fellows of the last Sangam and has given a *Venpa* in praise of his brother's Kurral. His works are *Ahaval*, *Inna Narppathu*, and *Kurinchip-Pattu*, besides 31 pieces occurring in Purananuru.

Nappa-Salayar of Marokkam, near Korkai, praises Kapilar as 'புலனழுக்கற்ற வந்தணாளன்' i.e, 'pure-minded Anthanan'. Kapilar was Vel-Pari's *alter—ego* and his Court-laureate. His elegies on the death of Pari are the out-pourings of his heart, and he offered his master's daughters to Irungo-vel and Vichi-Kone. On their refusal, he left them in the custody of Brahmins. His stanzas number 250; of which 20 are in Nattinai, 29 in Ainguru-nuru, 10 in Pathittu-patthu, 16 in Abam, 31 in Puram 1 in Pathu-pattu, 1 'நெட்டிலையிருப்பை'—in all 208 ahavals. His venbas are 1 in Valluvar's garland beginning 'நிலையளவு' and 41 in Inna-Narpathu, making in all 42. 155 ahavals treat of Kurinji and he is generally spoken of as 'Kurinji poet'. He was not a narrow sectarian. His poems are encomiastic of Vel, Ori, Athan, Kari, Nalli, Pari, Pekan, and Malayan, feudatory rulers and patrons. Friendship, gratitude, and benefaction form his chief themes. Besides these works, he is known as the author of Muttha nayanar Thiru-Irattaimani-malai, Sivaperuman Thiru-Anthathi and Thiru-Irattai mani-malai which are comprised in the XIth Thiru murai. His name occurs coupled with Paranar, as 'Kapila Paranar' like Castor and Pollux, David and Jonathan etc, and Idaikadar seems to have been another bosom-friend of his among the poets of the day. Tiru-Vilayadal describes him as 'பின்னமில் கபிலன் ஞேழன் பெயரிடைக் காடனென்போன்.'

3. Auvai. Of Thiruvalluvar's four sisters, Kuravar Pavai, (Valli) Muruvai, Auvai, Uppai,

> " கபில ரதிகமான் காற்றுறவர் பாவை
> முகிலனைய கூந்தன் முறுவை—திகரிலா
> வள்ளுவ ரவ்வை வயலூர்ற்றுக் காட்டி லுப்பை
> என்னி லெழுவ ரிவர்."

Auvai was the most intellectual woman, regarded as the incarnation of Sarasvati. Instances of her intellectual feats are numerous.

There must have been two poetesses of the same name, which means only 'an old woman', at different times. The sister of the great Valluvar lived in the time of Peru-nar-killi, and the later Auvai was a contemporary of Kambar. The first woman was patronised by Athiyaman Anchi and, after his death, by Elini, the son of Neduman-Anchi. In Pura-nanuru st. 89-95, a description of her person and her patrons will be found. Once she addressed the three Tamil Kings, Peru-narkillai, Ukkira-peru-Valuthi, and Ma-ven-ko and encouraged them to do good and be good all their lives. Her life was abnormally prolonged by the nelli-fruit she had at the hands of her first patron. This incident was put to the best use by a story-monger when he made one woman out of two. The legends connected with them both are given below :

Idaikadar expresses his opinion on Nayanar's Kurral, as கடுகைத் துளைத்தேழ், etc., meaning 'much wit in a few words.' The first Auvai improved his line substituting *atom* for *mustard* and conveyed the author's meaning and her high opinion of Kurral in a more telling manner.

This intellectual Amazon led the life of a literary Bohemian picking up her meal by turning a few occasional verses.

She scattered the scintillations of her brilliant genius at random and grew more and more insolent with her literary successes. To lower her a peg, a golden opportunity offered itself. Kandaswami was up a *naval* (*Jambu*) tree plucking fruits, and tasting them. Auvai, by chance, came on the spot and asked him a fruit. He questioned her whether she wanted a hot or a cold one. She could not make out what he meant by a hot fruit; and, nevertheless, asked for it. Immediately, he dropped down a fruit, a little too forcibly, on the sand. She took it up and blew hard to remove the sand clinging to it. Then Kandaswami pointed out that she could not have

blown at all but for its heat. At this flash of wit, her countenance fell and her pride subsided. This discomfiture taught her that her knowledge was but a drop in the ocean and that she had much to learn yet.

In religion, she was a firm believer in the existence of the Almighty, the moral Governor of the Universe, and was a special devotee of *Vinayakar*. It was Vinayakar who, according to Puranas, conveyed her to Heaven even before *Sambandhar*. She was a believer in the ubiquity of God which the following instance would illustrate. The holy priest of a certain temple rebuked her for having stretched her limbs towards the idol. *Suaviter in modo, fortiter in re.* Auvai, feeling strongly against the reproach, asked him politely to show her the place where God was not, so that she might turn her limbs in that direction and not blaspheme Him. The priest was non-plussed and acknowledged his ignorance of the true idea of God and His attributes. It is indeed noteworthy that such a truly pious woman and a staunch advocate of conjugal life and wedded happiness is said to have lived an exceedingly protracted life of two hundred and forty years with the help of a panacea given by her own patron (pity she has not transmitted it to us)—lived and died in single blessedness as an ascetic from place to place.

Kapilar's biographic *Ahaval* mentions *Nannidu Chery* as her birth-place and a tailor's house as her nursery.

Auvai's works are *Attisoodi*, and *Kontraivendan*, most appropriately called the 'Golden Alphabet of the Tamils,' *Muthurai* and *Nalvali* besides 33 lyrics in Puram, and a few lyrics in Aham. Each poem is a magazine of moral wisdom, and is mastered by our boys in their Tamil schools. They form a healthy preliminary to a course of pure and sound discipline. The soundness of the moral precepts they contain and their condensed expression easily take hold of young minds and remain there as their life-possession. European scholars have

translated them in their respective languages, and editions of them in English, German, and Dutch are available. She lived sometime at Madura, a few years in the Chola Nadu and in the Chera country, but long with Athikan. Now and then she spent short time in hermitages with munivars. She sang of her patrons, Athikan, Venko, Nânchil Valluvan, Ugra peru-valuthi, Perunarkilli and others. She was a great Jnana yogi. There is among the fields a *thidal* or highland in the Tanjore district, with a banyan tree on it, which goes after the name of a blacksmith who had warmed her clothes and fed her on a rainy day, and the tradition about it is that at a time of flood, when all the fields were submerged, this particular plot was unaffected at her bidding.

"வன்னியுங் கொள்ளியாகி வளவனும் பேராறாகிக்
கொல்லன் றிடலொழியக் கொள்ளாய் பெருங்கடலே."

This upland is half a mile now of Thulasiar-pattinam in Tiru-thurai-poondi taluq, where the image of the poetess in her wrinkled old age was worshipped in a temple built for her and endowed with lands for daily services. This has in later times become the habitat of God Visvalinga, and the image has been shoved into an obseure corner of the temple Such a fate has overtaken 'ஆயிரம் பிள்ளை பெற்ற ஔவையார்' i.e, Auvai, whose thousand verses are as dear and beloved as children.

Women hold nocturnal orgies in commemoration of her. Villiputhurar has praised her rare poetic talent in the stanza beginning 'ஔவை பாடலுக்கு நறுநெய் பால்.' Her verses blessed or cursed men with the desired effect.

The works of the **second Auvai** are *Kalviyolukkam*, *Asathikkovai*, *Nannoorkovai*, *Nanmanikovai* .*Arunthamil-malai*, *Darisana Pattu*. *Ponthan Anthâthi* *Jnanakkurral*, and *Pidaga Nikandu*.

We hardly know anything of the first Auvai's sisters *Uppai*, *Muruvai*, and *Valli*, though all of them are said to have been born-poetesses.

At the installation of Kulothunga Chola, *Auvai* II was one of the many poets who were present to honour the occasion. Poet after poet composed stanzas in praise of the King and in honour of the jubilant occasion. When the turn came to *Auvai*, she was requested to give her own verse. She said simply *வரம்புயர*. The poets at the durbar were at a loss to make out her cypher and urged her to say more. She merely repeated the same expression twice or thrice and remained quiet. The commonwealth of letters entreated her to render its significance explicit, when Auvai unfolded its deeper meaning as follows; "If the sides of the water-courses leading to the fields rise higher, more water will flow through them; more water, more crops; more crops, increasing population; large population, powerful monarchy"

Another example of her subtle intellect is the conversation between her and Kandaswami. Kandaswami bade our *Aspasia* to mention something which would ameliorate the intellectual condition of mankind, to which she replied that solitude was the best. To his question which was the most cruel infliction on human beings, her reply was the following climax: "Poverty is hard; poverty in youth is harder; harder still is irremediable disease; the hardest of all is faithless love, and exceedingly hard it is to be fed by the faithless." Kandaswami asked her a third question 'what is rare?' and her reply to it was in the same strain. "Human birth is rare; human birth without physical defect is rarer; human birth without mental deformity is rarer still; sound intellect combined with a naturally charitable diposition is the rarest of all; such a soul certainly merits heaven."

4. St. Tirumular, a Siva Yogi, who resuscitated a shepherd boy Mulan at Thiruva-vadu-thurai, came to be called byhis name. He was the author of *Thiru-manthiram,* which contains the *principles* of the Saiva Agamas and forms the *tenth* book of the *Thiru Murai.* Thirumular's greatest siddhi (achievement) is his realisation of the Oneness. The emotional nature of man enslaves him as it enfranchises him. Emotion, when freed from the taint of attachment, lifts up the soul and leads to the enlargement of self-experience which enlarges the soul until it is in tune with the Infinite. The 'whole personal relationship of man is summed up in pati, pasu, pasam. *Pati* is God whose law is unity *Pasu* is the life-process whose law is evolution (implying involution). *Pasam* is the universe or the world of attachment whose law is number. Tirumular defines manthiram, thus: *"மனம் ஒருவழிப்பட்டது மந்திரம்"* i.e. perfect concentration of mind on anything. Three thonsand mantras make up his book, a neat edition of which was published some years ago by the Jaffnee Mr' Viswanatha Pillai. It treats of sariya, kria, jnana and yoga. The author was a disciple of Nanthi. His main doctrine is *சித்தின்றி சடமும் சடமின்றி சித்து மில்லை.* Jiva has form. The suppression of the senses will do harm, and if the senses become actionless, it is wisdom.

" ஒன்றன் தானே இரண்டவ னின்னருள்
நின்றனன் மூன்றினுள் நான்குணர்ந்தான், ஐந்து
வென்றனன், ஆறு விரித்தனன், எழும்பர்ச்
சென்றவன் தானிருந் தானுணர்ந் தெட்டே."

" His Self the Eternal Unit is: His Grace so sweet makes it two. In threefold cause abiding, the fourfold mind cogniseth. He conquering the fivefold senses evolving the sixfold character, transcending the sevenfold heavens and existing in the knowledge of eightfold form complete."

The oft-quoted stanza of Thiru-mantram is the first :

"அன்புஞ் சிவமு மிரண்டென்ப ரறிவிலார்
அன்பே சிவமாவ தாரு மறிகிலார்
அன்பே சிவமாவ தாரு மறிந்தபின்
அன்பே சிவமா யமர்ந்திருந் தாரே."

The ignorant think that Love and Sivam are different. They do not know that Love becomes or settles into sivam (Bliss). After knowing this, they themselves rest in that condition. Thirumular exhorts men to cling to the real Guru and eschew the sham one.

குருட்டினை நீக்குங் குருவினைக் கொள்ளார்
குருட்டினை நீக்காக் குருவினைக் கொள்வர்
குருடுங் குருடுங் குருட்டாட்ட மாடிக்
குருடுங் குருடுங் குழிவிழு மாறே.

Those who do not hold fast to the Guru who will heal their blindness will take to him who cannot do so. The blind guru and the blind disciple will indulge in the blind dance and both will fall into the pit.

Sekkilar praises this great devotee and man of God in this strain.

"முன்னியவப் பொருண்மாலைத் தமிழ்மூவா யிரஞ்சாத்தி
மன்னியமூ வாயிரத்தாண் டிப்புவிமேன் மகிழ்ந்திருந்து
சென்னிமதி யணிந்தார்தந் திருவருளாற் றிருக்கயிலை
தன்னிலணைந் தொருகாலும் பிரியாமைத் தாளடைந்தார்"

"That Truth of Truths is garland sweet of Tamil in 3000 verses laid at the Lord's feet
Living the blessed life of Truth for 3000 years on this earth of ours
And by the grace of Him who the crescent wears on his head
Reached the beatitude of Kailas joining His feet without separation for ever"

The sage is also credited with the authorship of a medical treatise called *Vā-kada-nool.*

5. **Karaikal Ammai,** or 'Lady of Karaikal' was a merchant's daughter of the place. She was known afterwards as the Demoness of Karaikal. Her name was Punithavathiar. She loved and served God and studied religious literature. She found pleasure in serving devotees. Her father Danadattan gave her in marriage to Paramadattan. The man and wife lived at Karaikal, a (French) seaport north of Negapatam. One day the husband sent home two sweet mangoes, one of which she served to a devotee. When her lord came and asked for them, she supplied one but could not give the second. Siva rescued her from her difficulties, but the divine fruit was deliciously sweet. When pressed about it, she spoke the truth, and to test it, she was pressed for another fruit. When that too was granted, her divinity struck Paramadattan with wonder and awe. He took her to be a divine being and left the town and settled in the Pandyan territory and married, and had a daughter whom he called by the name of his first wife. Punithavathiar heard about her husband's whereabouts and went thither. Paramadattan prostrated at her feet along with his second wife and child, and at once she prayed to God that she should be shorn of all flesh and beauty and turned into a demoness. Her prayer was granted. Her hymns to Siva, called Thiru-Alam-Kadu Muttha-Thirup-pathikam, Thiru-Iratti-mani-malai, and Arputha-Thiru-Anthathi, are styled *Muttha Thevaram*.

She proposed to visit Kailas and reached the outskirts of the silver-mountain, and began to walk on her head. Siva and Uma witnessed the bony demonish person and Siva called her 'mother,' when she fell at his feet, calling 'Father.' She prayed for undying love and deathlessness and unforgetfulness of him and eternal dwelling under His Dancing feet singing his praise. Siva granted her request and told her to go to Thiru-Alankadu to witness his Dance. She did so and sang, and was taken under his Foot. This is one of her stanzas freely rendered in English:—

'With garlands of words and flowers
If we adorn the golden feet
Of our Isa with love and one mind
How will the Karmic darkness afflict"?

6· **Idaikadar,** another Yogi and friend of the great Valluvar, was present at the siege of Karur by the Chola King Killi Valavan. He was the author of a minor Tamil classic '*Oosi-murri*' which is imperfect but which is quoted in the commentary on *Karikai*, a great work on Tamil prosody. He was a contemporary of Kulesa Pandyan, and friend of Kapilar, Idai-kali-nadu was probably his native province.

Cosi-murri or *one pattharru* is a poem ot 54 stanzas, and the title is thus explained. The third sangam in its decline became autocratic and treated poets with disdain· To put down its arrogance, Idaikkadar composed these verses full of onomatopoetic words which the sangam amanuenses could not write with the sharp pointed style and for which they broke it and gave up the work of transcription as hopeless The transcribers were five who were at the back of the sangam benches and took down the verses as the poets read them before the censors. The leaves on which they were copied were blackened at the end, and collected into a volume and kept bound, safely among the old cadjan volumes. The poor authors waited for favourable opinions when the supercilious censoriate pointed out that there was a similar work in the sangam library and ordered it to be brought. This trick was fulsome enough and was exposed by Idaikkadar. It is said that the sangam became extinct thereafter. Whether this was fact or fiction is left to the judgment of the reader· We have already referred to Kurral as the destroyer of the Sangam. Apart from these two traditions, the real cause of its disruption seems to have been the irruption of Kalebhras into the Pandy nadu·

The following verse is oft quoted :-

"யாற்றம் கரையின் அருகிருக்கும் மாமரத்தில்
காக்கை இருந்து கஃஃ கஃஃகெனக்—காக்கைதனை
எய்யக்கோல் இல்லாமை த் த் த் த் த் த் என எய்தான்
வையக்கோன் ஆன் என் மகன் :'

7. Kalladar left his native town of Kalladam when it suffered from a severe famine, and was entertained at the Pandyan Court. He was present at the battle of Thalai-Alam-Kanam and sang the praises of Nedum-Chelian who won it. He is reckoned among the commentators on Thol-kappiam and is supposed to be the author of *Kalladam*, which recounts the miracles of Siva at Madura in 100 Ahavals. Among the miracles Porkili, Panar carrying message to Cheraman, Thatathakai's marriage, Jackals turning into horses and vice versa, Siva carrying earth for the Vaigai embankment etc. are mentioned. Further, the stories of Sakkiar, Murthi, Kannappar etc are well known to the author. He was also at the *arangetal* of Kurral. He has quoted from this moral code. These militate against Kalladar as a sangam poet unless there was a later poet bearing that name. Kalladam, once a flourishing port near Quilon, was probably the seat of a Saiva shrine in the days of Manikka Vachakar, and Kallad(an)ar 2 c. should not be mistaken for Kallada Deva Nayanar, author of திருக்கண்ணப்ப தேவர் திருமறம், of the 9th century. There is an old saying current even now with reference to it, *viz.*, "Hold no controversy with a student of Kalladam." The poem will be found to be the product of a later poet if it is examined in respect of its diction and the numerous allusions it contains to later events. Its commentators are Mailerumperumal Pillai for 37 ahavals and Subbaraya Mudaliar for the rest.

"கல்லாடர் செய்பனுவற் கல்லாட நூறுநூல்
வல்லார் சங்கத்தில் வதிந்தருளிச்—செல்லாயு
மாமதுரை யீசர் மனமுவந்து கேட்டுமுடி
தாமசைத்தார் நூறு தரம்."

The design of the composition was the elucidation of the internal merits of Thiruk-Kovaiyar.

8. Iraiyanar's name is known to us by his grammar *Ahapporul* or *Kalaviyal* to which Nakkirar has been credited with a commentary. The circumstances that led to the composition of this work are as follow :—

The Pandian kingdom suffering from a severe drought and famine, the king ordered the Fellows of the Sangam to be self-exiles from their country until the times of scarcity should be over and the signs of better days re-appear. They ostracised themselves for a time. Clouds gathered and the rains poured down. The land was merry with the new-awakened life, and the retired men of letters returned from their penitential retreats. They were not idle in their homes of seclusion but wrote treatises on Grammar which they brought to their king, except *Ahapporul*. Its disappearance told heavily on the king's spirits, to rouse which Siva is said to have produced its essence in *sixty* sutras on Love.

It was called 'அன்பினைந்திணை. Kalladam St. 5 gives the history and importance of its composition thus:

"உலகிய னிறுத்தும் பொருண்மர பொழுக்க
மாறனும் புலவரும் மயங்குறு காலை
முந்துறும் பெருமறை முனைத்தருள் வாக்கா
லன்பி னைந்திணையென் றறுபது சூத்திரங்
கடலமு தெடுத்துக் கரையில்வைத் ததுபோற்
பரப்பின் றமிழ்ச்சுவை திரட்டிமற் றவர்க்குத்
தெளிதரக் கொடுத்த தென்றமிழ்க் கடவுள்".

For this divine work, every one of the forty-nine fellows wrote a separate commentary, and every one of them, deluded by vain self-love, claimed a decided preeminence for his own commentary. They, therefore, requested the king to choose a competent Judge to pick out the best of the lot.

A voice in the air cried Rudrasanmar. He was sought for by the academic body and found dumb by nature. They brought him to Madura and seated him on the plank in the lotus tank. Every Fellow read out his own commentary. When Iraiayanar read his own, special passages dimmed the Judge's eyes with tears of joy, but they trickled down his cheeks (and his hair stood on end) at the reading of every line and every passage out of Nakkirar's commentary. Hence his commentary was declared the best and carried away the prize.

9. Perum Thevanar was a native of Thondai-nadu: *"பாரதம் பாடும் பெருந்தேவர் வாழும் பழம் பதிகாண், மாருதம் பூவின் மணம் வீசிடுந் தொண்டை மண்டலமே."* He was great in verse-making and prose-writing. He has contributed to the Garland of Valluvar as one of the sangam poets. His Bharatam, still unavailable as a whole, is often cited by Nachinarkiniar in his commentary on Tholkappiam. He has supplied the invocatory or prefatory verses to Aimkuru-nuru-Aham, and Puram, which eulogizes Thirumal and one to Kurum-thokai, which lauds Muruga, and has invoked Vinayaka in his Bharatam. As he has praised Nandhivarman the Victor over some of his foes at Thellarru, he probably lived in the latter half of the ninth century.

10. Kakkai-Padiniar, Poets bearing this name are many. The first of them was a fellow-student of Tholkappiar and has been praised by commentators as *'நல்யாப்புக் கற்றோர் மதிக்குங் கலைக்காக்கை பாடினியர்'* and *'காக்கை பாடினியர் முதலிய மாப்பெரும் புலவர்.'* In the notes on stanza 6 of *Oosi-murri*, the commentator Ārai-Poyilan writes, *'கொள்வோன் மன்னுணர்வின்றி மறைமொழி பயன் கொடாது'* and adds that Kakkai-padiniar never said a word for or against a man but spoke what he felt. He is said to have rescued Agasthiar from the curse of Tholkappiar. His prosody bears the name

Kakkai-padiniar, no longer exrant, and emphasizes that 'foot' (சீர்) is no essential factor of verse.

There was another poet distinguished from the preceding by the epithet 'இளம்' or young, probably his younger brother, and a third man characterised as சிறு [Little]. Ilam Kakkaipadiniar seems to have lived when the river Kumari was unsubmerged, and Sirukakkaipadininar flouri ''er its submergence when Kumari signified the sea and composed a work on prosady called after his name, *Siru-kakkai-padiniam*, on the model of Tholkappiar's. In later times Idaikadanar's younger brother bore the name Kakkai-padiniar, and Nacchellaiar had the subriquet *Kakkai-padini* as she praised the caw-caw of the crow.

"விருத்தம் வியன்றுறை தாழிசை யென்று
பொருத்து முறைமை மறுத்தல்—விரித்துச்
சிறு காக்கை பாடினியார் செய்த முறையே
மறு காக்கை வைத்தார் வகுத்து."

11. Pal-kappianar, one of the grammar scholars of Agastiar, wrote a prosody entitled *Palkappiam*, which was a digest of his master's treatment of the subject in his Agathiam, and modelled it on Tholkappiam.

12. Pal-kayanar, another of Agastiar's disciples, composed an analytic work on versification unlike the elaborate Tholkappiam. "தொல்காப்பியப் புலவர் தோன்ற விரித்துரைத்தார், பல்காயனார் பகுத்துப் பன்னினார்." Palkayam is quoted with approbation and approval in the commentaries, 'Yapparungala Viruthi' and Guna sagarar's. The opening sutram of பல்காயம் runs as follows:—

"இமிழ் கடல் வரைப்பி னெல்லையின் வழாஅத்
தமிழியல் வரைப்பிற் றனினிது விளங்க
யாப்பிய றானே யாப்புற விரிப்பி
னெழுத்தசை சீர்தளை யடிதொடை தூக்கோ

டிழுக்கா மரபி னிவற்றொடு பிறவு
மொழுக்கல் வேண்டு முணர்ந்திசி னோரே."

He differed from Tholkappiar in his view of short 2 and said, "எழுவகை யிடத்துங் குற்றிய உகரம் வழுவின்றி வருஉம் வல்லா ஞார்ந்தே." In Panniru Pattiyal, he has more clearly described the grammar of 'tandakam' than the other two who have attempled it.

13. The sangam poets that adorned the courts of Chera, Chola and Pandya exceed 586 in number, and most of them were minor poets. It would be tedious to give a detailed list of their hard and long and unpronounceable or uneuphonious names Some among the sovereigns of the three kingdoms were poets themselves, as Irumporai Ilam-ko-vel, Kadum-ko-vel, Nedunchelian, Arivudai Nambi, Killi-valavan, and Nalamkilli.

SECTION VI

Women Poets

Poetesses. Besides Auvai, there were distinguished female writers whose poems are included in *Kurun-thokai* and *Aham*: the daughters of Pari; the love-lorn Chola princess *Athi-manthi* who became the wife of Attanatthi, a Chera prince, washed away by the Kaveri; *Velli-Veethi*, fourteen of whose poetic effusions occur in Nattinai, Kurun-thokai, and Nedun-thokai; *Ila-veiyini* (Kura-mahal and Pei-mahal); *Kaval-Pendu* and others.

Nagaiar, a native of Anjil and daughler of Anthaiar, was a talented lady, and her lyrics appear in Nattinai (No. 233), in Kurum-thokai (No. 294), and in Aham (No 352). Her patron was Anji Athikaman. In Aham her description of the monkey that snatched away the jack fruit has been praised for its beauty.

Masatthiar, a kinswoman of Ma-Sathanar and a native of Okkur, wrote lyrics of the Mullaithurai kind, descriptive of heroism, and her lyrics occur, two 324 and 384 in Aham, and one 379 in Puram.

Keeran-alttiar, of the hunting community, was a native of Kalar in Mayaveram taluk. Her lyrics nos. 163 217, 235, and 294 in Aham are in the form of lamentations of lovers forlorn.

Nap-pasalaiar (Kumili-ngalar), author of the lyrics, No. 160 in Aham and No. 152 in Kurum-thokai, is famous for her description of the laying of eggs by tortoises, which the male ones protect.

Ponthai-Pasalaiyar's only lyric occurs in Aham as No. 110 and contains the suggestion of the maid to the nurse that she was chaste and alert.

Nak-kannai-ar, daughter of Perumkoli-naykan, was enamoured of Porvaik-kope Perunar Killi and sang the glory of his victory in a tournament (Vide Puram 83-4). In Aham the lyric No. 252 illustrates by a simile her mother's vigilant watch over her.

Nal-Velliar wrote a lyric, No. 32 of Aham, which Nachinarkiniar has explained in Thokappiam Porul, sutra 519, and another No. 365 of Kurum-thokai.

Poothiar of Munniyur has described the grain of bamboo rolling like dice and the mountain of Nannan having gold quarries (Vide Aham No. 173).

Velli-Veethiar's lyrics in Aham Nos. 45 and 362 describe the quest of Athi-manthi of her husband and the war that ensued on the lopping off by Anni of Thithian's punnai

branches in Kurukkai field and of the power of the Vana-varamban in destroying fortresses. Her simile of the tiger's nail to the deep-red murukku-bud is well-known. Auvaiyar has described this lady's quest of her husband and her tribulations. Her venba No. 23 in praise of Kurral is oft-quoted.

Kamak-Kanniar has two lyrics Nos. 22 and 98 in Aham and two in Puram Nos. 27 and 302. She has the epithet 'வெறி பாடிய' prefixed to her names, because she has taken pleasure in describing the dance in intoxication.

Kanthiar, called after either the bluestone or the milk-white arecanut tree branch, was a blue stocking of Thiru-Perai in the Tinnevelly district, near Thiruk-kuruhoor, one of the 108 Vaishnava places of pilgrimage. She was a Vaishnava by religion and interpolated many stanzas, about 445 in Chintamani. Her verses, technically perfect and full of meaning, repeat the word கட்டி. The first three lines of a stanza by way of completing the quatrain with the last line

"அஞ்சிலோதி யாரிடாற் பேரின் பமைந்திசினே
ரஞ்சிலோதி யன்றோ வறிதலின்—அஞ்சிலோதி
யஞ்சிலோதி யாரிப் படுநெல் லறைக்கரும்பு
வஞ்சிலோதி யாடவையஞ் சாய."

are remarkable for ingenuity. Besides these, her venbas giving the contents of Pari-Padal, of Tholkappiam, and of Chinta-mani are quoted by Tamil Scholars. In point of time she was prior to Parimelalakar and Nachinarkiniar, as the former has characterised her as 'நந்திடை மடுத்தகந்தி'.

Kura-Mahal Ila-veyini has celebrated in Aham 157 the virtues of patience, forbearance and sympathy in the Kuravar headman and chieftain Erai (ஏறை).

Pei-Mahal-Ilaveyini was famous as a scholar and witch and sang of the field of war. In Puram 11, celebrating the heroism of a Chera king, she sings of his munificence and says, 'the *padini* or the she-minstrel had her gold ornaments, the *panan* or the he-minstrel his gold lotuses strung on a silver cord'.

Kura-Mahal-Kuri-Aiyini was a gypsy or foreteller, and her song is No. 375, 'Nattinai', beginning 'என் குறிப் பெலகேளு கேதாழி பெண்குறி'.

Kaval-Pendu was a Marava by caste and belonged to the family of village guards. She had a warrior son and looked upon her womb as a tiger's den, hollow, during his absence in times of war. Puram 86 is her single lyric.

Nacchellaiyar, the full name being Kakkaipadiniyar Nacchellaiyar, sang of Cheralathan in Pathittuppatthu, vi., and his gifts to her of gold, nine *thulams*, and a lakh of coins and lived by his side. Kurumthokai, 210, and Puram, 278, are her lyrics, in the former of which occurs Nalli, a patron or vallal.

Kunti-yal, probably sister of Kuntiyanar, is known as the author of the lyric No. 50 of *Kurum-thokai.*

Varu-mulaiyar-Iththi's only lyric is No. 176 of 'Kurum-thokai', and is a lament of her lover who is compared to a bee making honey. 'வரைமுதிர்தேனிற் போகியோனே'.

Allur-nan-Mullaiyar was a native of Allur in Pandya-nadu, and her name goes with Athi-manthiar, Musathiar, Auvvai, and Velli-Veethiar. Nos. 32, 67—8, 93, 96 140, 157, 202 and 237 of Kurum-thokai and No. 46 of Aham are hers.

Puthi-yar seems to have been the name of some ladies. Ven-Púthi appears as the author of Nos. 97 and 174 of Kurumthokai ; Venmanip-puthiyar of No. 299 ditto.

Nap-pasalaiyar of Marokkam near Korkai, so called perhaps for her paleness on account of separation, was an admirer of Kapilar (Puram, 126) and eulogized the Chola king Killivalavan who fell at Kulamuttam, Malaiyaman-Kari and his son's general Kannan. In Nattinai 204 she explains her name :

' புணரிற் புணருமா ரெழிலே, பிரியின்
மணியிடை பொன்னின் மாமை சாயவெ
னணிநலஞ் சிதைக்குமார் பசலை யதனால் "

Pum-Kannu-Thirayar was a friend and associate of Nan-Nagaiyar of Kachi-pêdu and Nacchellaiyar, and her contributions of one lyric ' மீனுண்கொக்கின் ' and of Nos. 48 and 171 in Kurumthokai bespeak her literary merit.

Pootha-pandyan-Thevi, wife of Pootha Pandyan, loved her lord whole-heartedly and inseparably, and lost herself in her husband's funeral pyre, though her lord's bosom friend and bard, Pêr-Alavoi-yar, stopped her from doing so. Her address to this bard and others before her last act of heroism, beginning · பல் சான்றீரே பல் சான்றீரே,' has become a household word.

Ankavai, Sankavai—daughters of the great patron of bards, by name Pari—married a king called Theiveekan, after having been left by Kapilar under the guardianship of some Brahmins. They were true to their blood and helped bards in times of need. *Pala-moli*, 171, has

" மாரி யொன் றின்றி வறந்திருந்த காலத்தும்
பாரி மடமகள் பாண் மகற்கு—நீருலையுட்
பொன்றந்து கொண்டு புகாவாக நல்கினா
ளொன்றாரு முன்றிலோ வில் "

Here 'puka' means 'food. Their lyric occurs in Puram 112

Note:— Athi-manthiyar was senior to Velli-Veethiar, who, in her turn, was senior to Auvai ;

" வெள்ளி வீதியைப்போல நன்றுஞ் செல
வயர்ந்திசினால் யானே "— Nedumthokai —*(Auvai)*
" ஆதிமந்திபோலப் பேதுற்
றலந்தனென்னுழல்வேன் கொல்லோ" (do- *Velli-Veethiyar*)

As the last was the daughter of Karikala Chola, her time was that of her father (A. D. 55—95).

PART II

The Age of Buddhists and Jains

II.—The Age of Buddhists and Jains

1. Introduction. Both Buddhists and Jains were Hindus and came from North India and gradually settled in Kanchi, Kongudesa and in Madura with Anai-malai as their head quarters and sanitarium. In course of time they exercised their influence on all kings, and in the time of the Pallava rulers their religious influence was in the ascendant. They lived peaceably with their neighbours, the Tamils, the Aryans and others and extended their sway gently by their love and kindness. They never attacked the ancient, unadulterated Saivaism, but were friendly to it, as their Tamil compositions amply testify. They were protestants among the Hindus and were great Sanskrit scholars. They denied the sanctity of the Vedas and the infallibility of their teachings. In ancient times there was no rub on the score of birth, touchability or shadow-ability, and the quietness that prevailed then was most favorable to the production of Tamil literature.

In the Civilisation of India by R. C. Dutt pp 67—8, he writes: "It was necessary that the rules and observances, framed for small Aryan colonies living in the midst of vast Hinduised nations, should undergo changes so as to meet the requirements of the people. Buddhism was the result of this growing need, it spread and popularised the old Aryan doctrines of belief, it rejected Vedic sacrifices and exclusive rites, and it substituted a system of moral culture and moral precepts which all Hindus, all mankind, could learn and practise. The nation entered by the wide door which was thus opened to it, and Buddhism became more and more popular in its rites and forms, its pilgrimages and celebrations. Churches and monasteries were excavated, saints and relics were honoured, legends

and tales were multiplied, and the image of the Buddha was worshipped in all parts of India after the Christian era. The old Aryan religion struggled in vain against these innovations; Manu's Institutes endeavoured in vain to make a stand for the ancient faith and observances.

During a thousand years Hinduism was influenced by Buddhism, until Hinduism adopted all that had made Buddhism popular, and thence Buddhism declined It is a mistake to suppose that Buddhism was stamped out of India by persecution; except, in very rare instances, when conquerors indulged in cruelty and massacres, there was no religious persecution in India. Buddhism disappeared from India, because its mission was fulfilled. Hinduism had adopted joyous celebrations and vast pilgrimages. Hinduism had assumed image-worship and popular rites, Hinduism had reunited the Aryans and the Hinduised non-Aryans into one homogeneous community, and thence Buddhism declined in India, because its mission was fulfilled and it ceased to be necessary." We have already adverted to the religious toleration of the Tamil kings of South India and the consequent progress of the six religious sects in it. In the capital towns there flourished Buddhist shrines and Jain monasteries side by side with Siva and Vishnu temples, and the kings made liberal grants to all of them. We came across Buddhist and Jain poets in the third Sangam, and noticed that at least six of the minor didactics were of Jain origin. Into the debated question of the priority of Buddhism to Jainism or *vice versa*, or of the independence of Jainism or its being an offshoot of Buddhism, we are not going to enter. But we are tolerably certain that the two religions long flourished in the southern peninsula and that Jainism fell into the sere and yellow leaf, long after the decline and extinction of Buddhism. But great was the influence of the Jains on Tamil literature as they were great moralists and lived exemplary lives.

2. Their leading Doctrines. "The Buddhists, while they reject the pantheon of the Hindus, admit an indefinite number of incarnations of the great spirit Buddha, who animated in succession the bodies of their chief priests and whose first human incarnation was in the person of the founder of their faith. They believe in the eternity of matter, the supremacy of intelligence as a property of matter, and the transmigration of souls. They deny the authority, divine origin and infallibility of the sacred books of the Aryans, do not acknowledge caste, and have no respect for fire worship; but they have great regard for animal life. Their priests live much in monasteries. The end of all things is Nirvana. The sacred books of the Buddhists are called *Tripitaka* or three baskets. The Jains profess the doctrines but admit caste, which Buddhism rejects. They worship many of the Hindu deities in addition to their own saints, who are 24 in number called Tirtankaras; and those of them who by ascetic practices have crossed the ocean of human existence are then regarded as superior to the gods. Their priests are of all castes. Their Supreme Being is Aruhan or the Perfect One". There are two main divisons of the Jains, the Digambaras, sky-clad or naked, and Swetambaras, white-robed, the latter being their teachers. The former now wear coloured garments. Though they admit caste, there is no real distinction of it among them. A jain is a Brahmin, Kshatriya, or Vaisya according to the calling he pursues. All the three intermarry indiscriminately. Their veneration for animal life is quite pharisaical. Their writings are clear and epigrammatic, full of satire and worldly wisdom, though not very religious. They carry a broom to sweep the ground before they tread on it. They never eat or drink in the dark, fearing that they might inadvertently swallow an insect.

The greatest Buddhist poet of the Sangam Age was Kula-Vanikan-Satthanar, or Satthanar, a corn merchant.

SECTION I

Pancha-Kaviyams

1. Mani - Mekalai: Cheethalai - Satthanar.

This is another name for the same poet, for he struck his head with an iron stylus and made it ulcerate with wounds whenever he detected a flaw or error in thought or expression in the works submitted to the Sangam for approval. His fame rests on *Manimekalai* or *Manimakalai Thuravu*, which is the earliest of the five great Tamil epics and which is a mine of information on the subject of Buddhism, its worship, beliefs, tenets, superstitions, and philosophy. It contains thirty Kathais or 'gathas,' and describes the circumstances in which Manimekalai, the daughter of Kovalan, renounced the world and took the vows of Buddhism as stated in Tripitaka which represents the Hinayana creed, the creed of the Burmese and Ceylonese, as distinguished from the Mahayana creed which was prevalent in Northern India, Nepaul, Tibet, China and Japan. What follows is the argument of the epic:

" Manimakalai, the heroine, is the daughter of Mathavi, a dancing woman, and Kovalan, a rich merchant of Kaveri-pum-pattinam. Mathavi gives up her low life at the news of her paramour's death at Madura and surrenders herself at the feet of Aravana Adihal, a Buddhist Sage, so as to be initiated into the mysteries of the four Satyas and five Silas. She retires to a monastery with her daughter, and her sagely life is unconsciously followed by her child. One day the daughter in company with Suthamathi goes to a flower garden to fetch flowers but, seeing the prince Uthayakumaran coming in quest of her, shuts herself up in a crystal chamber in it. Failing in his quest, the prince wends his way home quite out of sorts. But the virgin is carried away to the island Manipallavam where the tutelary

deity. Manimekalai, places her in sight of Buddha Pitika or the sacred seat of Buddha made of polished crystal. Immediately she knows her past and is told of the prince Rakula, her husband, in her previous birth. The guardian deity of the sacred seat accompanies her to the tank Komuki and gets her the mendicant bowl, called *Amirtha Surapi*. Then she returns home to Pukar, and bows to Aravana Adibal. The sage descants on the story of Aputhra and the importance of feeding hungry mouths. The young disciple goes a-begging and gets her first alms from Adhira, a very chaste wife. Her bowl, like the widow's cruse, is inexhaustible. With a handful, she appeases the hunger of Kayachandikai, and many others who crowded in Ulakavaravi. While dispensing charity, she comes across Uthayakumaran and, suddenly metamorphosing herself as Kayachandikai, enters the City Jail, which she converts into an almshouse. The dejected love-sick prince follows the metamorphosed lady and meets with Kanchanan, the husband of the true Kayachandikai. The result of the encounter is the murder of the prince by the jealous husband. This sad intelligence reaches Manimekalai, who is consoled by the local deity. Mavankilli, the prince's father, imprisons the virgin mendicant, but she gets out through the queen's influence. Then she goes to Nagapura, wherefrom she starts for Manipallavam, accompanied by the prince of the place. The latter, on his arrival in the island, sees the sacred seat and reads his past history. Manimekalai then learns that Kaveri-pum-pattinam has been washed away by the sea. Afterwards, she goes on a pilgrim-tour to Vanchi to worship Kannaki, where she learns her future. In the Chera capital, she sees the representatives of the jarring sects and acquaints herself with a knowledge of their tenets and principles. Sheer accident brings her to Masattuvan in penance, who directs her to Kanchi. There, while busy dispensing food to the famine-stricken, she meets with Aravana Adibal and hears from him a description of the virtues that befit one

for Nirvana. She settles there permanently doing penance and preparing herself for that extinction of birth."

The author enumerates five methods of disposing of the dead by the Tamils—cremation, exposure in an open place to jackals and vultures, burial, shutting up the corpse in natural pits, and covering it with big earthen jars (தாழி).

" சுடுவோ ரிடுவோர் தொடுகுழிப் படுப்போர்
தாழ்வயி னடைப்போர் தாழியிற் கவிப்போர்"

The epic is in Ahaval metre and is noted for its simple and elegant style and its numerous exquisite descriptions of natural scenery. The time of its composition was the time of the Chera King Chenkuttuvan, *i. e.*, about A. D. 90. The poet has largely pressed into his service the supernatural element. Manimekalai flees from place to place with the help of a deity, which also reveals the story of her former birth.

Though the epic looks like a pendant to the story of Silappathikaram, it preceded the latter in the time of its composition and suggested it to its author.

The real object of the 'Jewel Belt' appears to be to represent Buddhism as superior to every form of Hinduism, and especially to the Jain system.

" புத்த ஞாயிறு தோன்றுங் காலைத்
திங்களு ஞாயிறுந் தீங்குறா விளங்கத்
தங்கா நாண்மீன் றகைமையி னடக்கும்
வானம் பொய்யாது மாநிலம் வளம்படும்
ஊனுடை யுயிர்க ளுறுதுயர் காணா
வளிவலங் கொட்கு மாதிரம் வளம்படும்
கனிவிரு முந்நீர் கலம்பல தரூஉம்
கறவைகன் றார்த்திக் கலநிறைபொழியும்

பறவை பயன்றாய்த் துறைபதி நீங்கா
விலங்கு மக்களும் வெருஉப்பகை நீங்கும்
கலங்கஞர் நரகரும் பேயும் கைவிடும் ".

It is the last effort of Tamil literature to restore Buddhism to its primal dignity and purity. The heartless, pitiless character of the Jain saints is brought out in the story. Jainism partly failed from a lack of human sympathy. The Jains showed mercy and pity rather to the animal creation than to suffering humanity, whereas the Buddhists were all sympathetic towards every kind of human infirmity. In the story of the cup appears Chinta Devi, who offers the Sacred Cup to Apudran. This Devi has been identified with Prajna—Paramitra, whose image was discovered in the island of Java, and taken to the the Ryks museum at Leyden. It represents Santa Rasa, i. e., dispassion or peace. The Tamilians looked upon her as Transcendent Wisdom or Sarasvati and had a temple for her at Then-Madurai. The river Kumari was then in existence, and Brahmins, men and women, from North India went thither to bathe and wipe off their sins. The story of Sali illustrates it. The birth and parentage of great Rishis are depicted in this Epic.

" ஆன்மக னசலன் மான்மகன் சிருங்கி
புலிமகன் விரிஞ்சி புரையோர் போற்று
நரிமக னல்லனோ கேச கம்பளன்."—XIII, 93—5.

" முதுமறை முதல்வன் முன்னர்த்தோன்றிய
கடவுட் கணிகை காதலஞ் சிறுவர்
அருமறை முதல்வர் அந்தண ளிருவர்."—XIII, 94—6.

Vasishta and Agastia were the sons of Thilothamai and Bhrama.

Naga kings and princesses appear in this epic as Valai vanan and Peeli-Valai; two Naga Kings fought for the posses-

sion of the Buddha seat in Manipallavam near Pukar. Purple patches abound in it, describing birth and death and charity.

2- **Silappadhi Karam: Ilam-Ko-Adihal,** or 'the Young Prince Ascetic' was the brother of Chenkuttuvan and the second son of the Chera King, Athan, and grandson of the Chola Emperor Karikal by his daughter Sonai. To prevent the possibility of succeeding to the throne of his father as predicted by a seer, he renounced the world in his youth and became a monk of the Nigrantha sect. In his hours of leisure of which he had enough, he cultivated his taste for music and literature. Years after, the author of Manimekalai visited Karur and recited the story of his Epic to the king. It made a deep impression on his mind and suggested to the royal monk the idea of writing another Epic poem commemorating the lives of Manimekalai's parents Kovalan and Kannaki. *Silappathikaram* or 'the Lay of the Anklet' is interesting to the modern reader in many ways: it contains full and vivid accounts of the different classes of Tamil society one thousand and eight-hundred years ago; it displays the author's knowledge of music and dancing and refutes the erroneous notion that the Jain authors, being puritans in literature, know nothing of the science that excites pleasurable feelings; it is elegant in style and describes varied scenes with the eye of a poet; it is remarkable for the various metres employed for love ditties, dramatic representations, and sacred hymns; and, above all, it is noteworthy for its fine portraitures of the hero and the heroine. The different titles of the poem sufficiently indicate its scope and importance. They are 1. Iyal-Isai-Nataka-porul-thodarnilai-Seyyul, 2. Nataka-Kappiam, and 3. Uarai-idai-ittapattudai-Seyyul. The Epic has a commentary by Adiyarku-Nallar. It teaches the moral that, as life and youth and riches are fleeting, we should take time by the forlock and make the best use of it in doing good deeds which are never lost and which alone will help us in our future

life. It is in three *Kandams* or cantos and thirty *Kathais* and is dedicated to the three great capitals of the Tamil kings. The subject matter of each canto is as follows :

Canto I. Pukar, or Kaveri-pattinam. In the city of Pukar, the great mart of nations in olden times, there lived a wealthy merchant Machattuvan who had an only son Kovalan. At an early age this young man, an accomplished musician, was married to Kannaki, a chaste and charming merchant princess. Some years after, he met with Mathavi, a female musician and dancer, in the royal court during the festival of Indra celebrated there with great pomp and splendour for four weeks and, ravished by her accomplishments in music, fell in love with her. The love songs, anent a fisherman's daughter sung by the two lovers, are charming. He forgot his wife and home, and in course of time he had a daughter by her, Manimekalai. He took away his wife's jewels and lavished them upon the dancer. The model wife, though inly grieved, willingly parted wtih them. Kannaki's dream prognosticating evil fortune is told to Devanti, a Brahmin lady. When all the resources had been drained, he returned penniless to his patient wife and proposed to go to Madura to trade again and recover his fortune. Joyous that her husband had come back to her, she gave him her pair of anklets and begged him to use them for his capital. Both made their exit at midnight and started for Madura. On the north bank of the Kaveri, they were followed by a Kavunthi or an old Jain nun. They passed through Arangam and halted at Uraiyur. In the latter place Kovalan met the Brahmin messenger Kausika sent by his parents and Mathavi. He despatched him with his greetings for them, and the three started Maduraward. On the way they witnessed a Kali dance in a Vedar village and finally arrived at the northern bank of the classic stream of Vaigai, the theme of many a poet's song.

Canto II. Madura. They crossed the river on a raft and reached the ascetic homes outside the walls of Madura. Entrus-

ting his wife to the Kavunthi and bidding farewell to them in a most touching manner, he entered the city-gate guarded by Yavana soldiers and was lost in wonderment at the sight of the splendid city. As the Kavunthi had arranged with Mathavi, a shepherdess, and her daughter, Aiyai, for lodgings in Madura for Kannaki and her husband, they were comfortably accommodated in a neat little cottage. Then Kovalan proceeded to the market street to dispose of one of the anklets and met there by accident the chief jeweller to the Pandyan king. The goldsmith, an arrant rogue who had recently made away with a similar anklet belonging to the queen, took the anklet from him in order to show it to the king. The just king Nedumchelian sent his guards to catch the thief, of whom one despatched him with a stroke of his shining blade. The sad news was carried to Kannaki by a shepherd girl who, after a dancing entertainment, had gone to the river with flowers, incense, and sandal, to worship Vishnu on her way. The patient wife burst into tears, rushed forth into the city with cries and lamentations, and found her husband's corpse, which for the nonce opened its eyes and closed them bidding her await re-union. In her fury she tore off her left breast, flung it with curses over the city, and hurried into the king's presence. She broke the other anklet with her and cast the enclosed diamonds before him. As the queen's contained only pearls, the king was convinced that he had been duped by the jeweller, and fell into an everlasting swoon at the thought of the enormity of the crime. The Pandyan queen prostrated and begged pardon of Kannaki. The inconsolable lady uttered, "This king shall die and his palace shall be consumed by fire", and the whole palace was in flames in an instant. It spread into the city, when the goddess of Madura besought her to save it from destruction and told her that her husband's death was the fruit of his sin in a former birth, that he was Bharatha, an officer of the king of Simhapura, who had the greedy merchant Sangama executed as

a spy from the king Kumara of Kapilapura, and that she would join her husband on the fourteenth day. Thus comforted, the unhappy widow left the city by the western gate and departed the world on the hill of Thiru-Chenguntru on the appointed day, when Kovalan bore her away to the blissful seat. The news of the death of Kovalan and Kannaki conveyed by Madalan so shocked their parents that the fathers turned monks and the mothers died of grief, and when it fell on the ears of the dancing woman, Mathavi and her daughter Manimekalai too became nuns. Kannaki festivals were held at Korkai, and famine and pestilence ceased to afflict the people.

Canto III. Vanchi. The image of the chaste matron lady was set up in the Chera capital and began to be worshipped. The king Chenkuttuvan caused an image of her to be made out of the stone he had himself brought from the Himalayas, and consecrated it with grand ceremony in the presence of the kings of Kongu and Malaya and of Gajabahu, king of Lanka.

The date of its composition is fixed with the help of the references to Gajabahu and Nuru-Karnas or *Sathakarnin*, Emperor of Magada, who were contemporaries and whose reign lasted between 77 and 133 A. D. The consecration of the image took place probably about 120 A. D

A. D. 55 Accession of Karikal the Great, His victory at Vennil over Pandya and Chera.

,, 56 Accession of Athan to the Chera throne.

,, 70 Birth of Chenkuttuva

,, 90 His accession.

,, 95 Death of Karikal.

,, 120 Kannaki's temple consecrated.

The evils of association with prostitutes, the constancy of chaste wives under the most trying circumstances, the inevit-

challenges of fate or past karma, the royal injustice and repentance and death, the vindication of innocence—these are some of the important topics dealt with in this Lay. When Kannaki wails on hearing of the tragedy of her husband, she is like the moon behind the pouring rain and says 'I remain behind and cry, my lover lost', implying that it was her own want of virtue that she did not die the moment she heard of Kovalan's death and have her burnt on his funeral pyre, as all virtuous women do That chaste women cannot live in the unjust monarch's town is a Tamilian belief. When the Pandyan king discovered his grave error, he was so overcome with grief that he died on his throne. In the course of the story we come across the rulers of Pukar, Karikala and his grandson Ko-Killi, those of Madura, Nedum-Chelyan [Ugra Pandian] and Ilam Chelyan, and that of Vanchi, Chenkuttuva Chera, brother of Ilamko. As regards Satha-Karnas who provided Chenkuttuvan with a fleet of ships to cross the Ganges on his march northward to conquer Kanaka and Vijaya, sons of Balakumara, for having vilified the Tamil kings, it must be noted that one hundred Karnas is the expression used in the text (XXVI—149) and should not be confounded with 'Sathakarnin' (40 B. C.—16 A. D) meaning 'keen-eared', the name of a dynasty. A word about Vanchi. Is it modern Karur? Pandit Saminatha Aiyer says it is, but other scholars differ. Mr. Ponnambalam Pillai contends that it is Thiru-vanchaikalam and gives his reasons as follows: 'The towns of Karur in the Coimbutore district and Thiruvanjikalam in the Cochin state, a mile from Cranganur, were successively the capitals of Chera, and it has to be determined which of them was the seat of the Government at the time we are speaking. It will be seen from Chap 25 of the Silappathikaram that the king set out accompanied by his queen, his heir-apparent, and his younger brother on a tour to view nature in her naked beauty, and the first stage reached during the Royal progress was the Periyar, which 'resembled

the garland around the neck of Nediyone (Vishnu)'. It seems that the banks of this river, which issued from one of the highest mountains, were filled with groves of Kongu (parriflora), Vengai (Marsupium) and Konrai (cassia species) and its bed was interspersed with alluvial islands of Arcadian charm. This, coupled with what follows, tallies with the description of the river which takes its rise in the Sivagiri maintains, joins the Idiyera at Kutthu-kal, and pours their united waters into the Cochin lake about ten miles from Thiruvanjikalam. Karur is on the confluence of the Cauvery with the Amaravathy, and if the royal party had reached the banks of either, their names would have been mentioned; for the Cauvery has been referred to elsewhere in the poem.

Again, it has been the immemorial practice of Travancore and Cochin hill-men to wait upon their sovereigns whenever they visited the outlying portions of their dominions with presents of forest produce, and entertain them with their dances. There was no exception to this rule at the time Chenkuttuvan visited the banks of the Periyar. While he was sitting there with his consort and his brother on the beautiful alluvial sand brought down by the river, the hill-men gathered round him with presents of various kinds peculiar to their native forests, and the following were some of them: tusks of elephants, chips of white cedar and sandalwood, potfuls of honey, green cardamoms, arrow root (Kuva-niru) flour, cocoanuts, mangoes, garlic, plantain bunches, areca nut bunches, young elephants, tiger cubs, bears, black monkeys, peacocks, hill-goats antelopes, civet cats, parrots, etc. I have not given a complete inventory of the fauna and flora found at the place and said to have been laid at the Royal feet. But from what has been mentioned, it will be seen that, though individually the several species may be found in different parts of South India, all of them can be found *together only* on the Malabar coast.

The facts which I have mentioned in the two preceding paras point to Vanji on the Malabar coast, *i. e.* Thiruvanjikalam, as the capital of Chera. In Chap 28 of *Manimekalai*, it is said that, soon after the transfer of the seat of the Chola government to Conjeeveram, the rains failed, the country around it was subject to famine, and man and beast were falling victims to it, and the survivors migrated to Vanji. There is not much difference between the climatic conditions of the country around Karur and Conjeeveram, and there can never be an emigration from one part of the Coromandel coast to another on the score of famine. There is no doubt, therefore, that it was to Thiruvanjikalam that the famine-stricken people of the Chola country wended their way. Again, towards the close of Chap. 23 of the *Chilappathikaram* it is said that the heroine of the poem betook herself to the dominions of Chera, by travelling westwards by the banks of the Vaigai and entered Malanad or Malabar. Again, certain female characters in the poem, who started from the Chola capital in search of her, first went to Madura, and thence traced the same track to Vanji. Lastly, king Chenkuttuvan was also the ruler of Coorg or Kudagu, and it must have been inconvenient to rule it from Karur All these facts go to prove that Vanji, the capital of Chera, was Thiruvanjikalam, *and not Karur*. It is a well-recognised historical fact that the last-mentioned city was the *later* capital of the House of Chera, and that the former was more ancient ".

Next, the *Kadalattu* description here, as in the *Jewel Belt*, is graphic and the nemesis that attended the roguish goldsmith, to wit, the infuriated mob lynched him and set his house on fire, is well deserved. It is worthy of note that the two epics had their birth at Vanji and that the Chera kings were great Tamil scholars and patrons of Tamil learning, a fact attested by some of the lyrics in Pura-Nanuru and Pathittup-patthu.

Evidently the modern Malayalees have forgotten their birthright and heritage in their craze for Sanskrit, and no authentic history of their ancestry and country is possible without the help of Tamil literature. Another point to be noticed is that, besides the consecutiveness of the story of both epics, they are historical in their setting as they tell us of the three kings of the south, while their treatment is poetical.

Both poems begin with adoration to the moon, the sun and rain, and contain no invocation to God as Hindu works have, because their authors were Buddhists. The two epics evidently belong to the transition period between the Buddhistic and Puranic ages. Silappathikaram alludes to Indra, Vishnu and his miracles, and the war-deity, Kumaravel. The prince-author of Silappathikaram lived as a monk in a monastery called kunavayil-kottam 'palace or temple at the eastern gate', while Satthan, the author of the Jewel-Belt, a dealer in grains and a member of the Madura Academy, was a *protege* of the Chera royal family.

3. Jivaka Chintamani: Thirut-thakka-The-var. He was born at Mailapur, the birth-place of Valluvar, and was a Jain His fame rests not so much on *Nariviru-tham*, a small treatise, but on *Jivaka-Chinthamani*, an epic, which, though based on a Sanskrit original, contains an exposition of Jain doctrines and beliefs. Its other title, *Mudi-porul-thodar-nilai-seyyul*, suggests that it treats of the fourfold object of life and aim of a literary work, *viz.*, virtue, wealth, pleasure, and bliss. It is the story of Jivaka from his birth to the attainment of bliss and has a commentary by Nacchinarkiniar. It is in 13 books or *Ilambakams* and contains 3145 stanzas. It is noted for its chaste diction and sublime poetry, rich in religious sentiment, full of reflections and remarks on the grounds of human action, and replete with information

about the condition of the arts and customs of social life at the period of its composition. It will, therefore, interest the scholar, the poet, and the antiquary; and there is a tradition current that Kamban's *Ramayanam* owes much of its excellence and many of its beauties to this memorable Epic. Its story is as follows:

"Sacchanthan was the king of Emankathanadu and married Vijayai. So enamoured was he of the queen that he neglected his government and left his minister Kattiankaran in charge of it. He proved treacherous to his master: he formed a plot against his life, ascended the throne, as the master fell in the engagement, besieged the palace, and sent Vijayai in a mayilporri or peacock-like aerial car. Advanced in pregnancy, the queen gave birth to Jivakan in the cremation ground of the state amid a wild forest and began the life of a devotee. The child was taken by a rich merchant, Kanthukadan Chetti, who had gone thither for the disposing of his dead son and was brought up as his own and posted up in all branches of learning. When he came of age, a gang of free-booters attacked the city and plundered it. The young hero pursued them and rescued the plunder. In appreciation of his valour, Pasu-Kavalan, a citizen, gave him his daughter Govindaiyar in marriage. While enjoying the happiness of wedded life, he competed with Thattaiyar in a *Vina* performance and, proving himself far superior to her in the art, gained the hand and heart of the musical lady. Then he was given certain scented powders of their own manufacture by Gunamalai and Suramanjari and was asked to judge which was of stronger or finer smell. He decided in favour of the former who accepted him in marriage. After exhibiting his skill at metamorphosis, he tamed a rut elephant of the minister. Then he went on a travelling tour and met Pathumai, a princess of the Pallava kingdom, in a park in the agony of a venomous snake-bite. At once Jivakan showed his proficiency in the healing art and rescued her from

death.* As a mark of gratitude, the rescued lady married him. His next feat was doing wonders at Kema-mapuram and wedding a Vaisya girl, Kemasari. From Thakkanadu he proceeded to Susanadesam, and there proved his skill in archery and wedded the princess Kanakamalai. Then he started on his travels, and reachrd Thandaka-Araniam, where he met his mother and obtained her blessing. Returning to his own city, he fell in love with Vimalai, a merchant's daugheer, and took her for wife. He then heard of Suramanjari's dejection and contempt for man and hastened to cure her melancholy. Wearing the mask of age, he plaved Githa-natakam and so pleased her with his performance that she surrendered herself to him They became man and wife. The next feat that awaited him was hitting at a target and winning the youngest daughter, Manmakal, of the king of Vidêham. Now the fame of Jivaka spread far and wide and stirred up fears in the mind of the usurper. The latter laid plots for his life, but the young hero slew him and ascended the throne of his ancestors. He then re-conquered his father's dominions and made them acknowledge him as their sovereign. Having regained his lost kingdom, he ruled it wisely and well and married Ilakkanai, his maternal uncle's daughter. With her and his wives he spent his time most happily and had by them a number of sons to whom he partitioned his dominions. Then he and his devoted female associates renounced the world and spent their time in doing charity and performing austerities till they attained Moksha,"

Chintamani was composed expressly to show the author's ability to treat of Kamam or excessive love, as the Jain

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* Vide Padumaiyar Ilambakam stanzas 52—8, where Jivakan is said to have learnt, from a Raksha king, three mantras.

"கடுங்கொடைக் கவிக்கனைக் காமன் காமுறப்
படுங்குர நருமிதழ் பாம்பு மல்லவும்
கெடுத்திறல் கோரப்களுக் கெடுக்கும் வேண்டிய
வுடம்பிது தருமென வுரைக் கூறினன்."

ascetics generally discoursed well on asceticism and penance. The story of Jivaka was suggested to him by his Guru, and the topic of love, by the Sangam poets with whom he moved freely and friendly. Some of the points to be noted in this poem are the prevalence of polygamy, the service of Brahmins, man and woman, in chetti houses, a fling at the gluttonous Brahmins who laid violent hands on a dog, in canto 2, an engine like the aeroplane called the peacock-car made of sealing wax, astrological consultations in the stories of Guna-malai, of Kema Sari, and of Vimalai whose father's slumped goods sold quickly at the approach of Jivaka, ill-omens experienced by Kattiankaran, the treacherous usurper, the snake-bite cure by Jivaka in the case of Padumai, the establishment of an orphanage for 505 children to be provided with milk and food, quibbles or plays upon words as in Kumari-ada, the author's calling to his aid the god of gods, Chitta, the primal Divinity, etc. The moral of the poem is figuratively expressed. A male monkey feeds its female with jack fruit snatched from the garden and the gardener drives them away bereft of the stolen fruit. Jivakan, the gardener, takes back the realm, usurped and enjoyed by Kattiankaran. The strong inherit the earth. The poem was hailed by the Sangam scholars as the best of the kind, remarkable for its choice diction, high sentiment, melody, rhythm, use of figures, graphic descriptions of nature etc. However, one of them suggested a doubt as to the moral purity of the author, he was an ascetic and yet appreciated and indulged in describing love dalliance as well as a worldly man or even better. He proved that he was immaculate by the fire ordeal of taking two red-hot iron bars in his hands. The scoffers felt sorry, when the poet told them that they served to prove to the world his moral rectitude and unworldliness. Evidently, the author was a Chola convert to Jainism and had an old head on young shoulders. He completed the voluminous work in the short space of eight days. As specimens of his double-entendres mixed with love-dalliances,

the following verses (26 and 27) are from Sura-manjariyar Ilampakam, the 9th in the poem :

" வந்தவா வென்னையென, வாட்கண் மடவாய்கேள்,
சிந்தை நலிகின்ற திருநீர்க் குமரியாட
வந்திலத ஞயபய னென்னை மொழிகென்றாள்
மூந்திகலி இன்றழது மூப்பொழியு மென்றான்.
நறவிரிய நாறுகுழ லாள்பெரிது நக்குப்
பிறருமுள ரோ பெறுநர் பேணி மொழி கென்னத்
துறையறிந்து சேர்ந்துதொழ தாடுந ரிலென்றாற்கு
அறிதிர்பிற நீவிரென ஐயமில்லை என்றான்."

Here Kumari-ada means to bathe in the Kumari river and to lie with a virgin. By bathing in the said river the bather would regain youthful beauty, and in order to be with the virgin the old form was sloughed off and Jivaka appeared as a shining youth. 'Thurai-arinthu-seruthu-tholu thaduna ril' means there is no one who knows the bathing ghat and bathes and worships as he ought, and there is none who knows how to accommodate himself to a beautiful virgin in order to win her love'

Nari-viruttham is a small moral treatise of fifty stanzas composed by the poet on the nature of a fox that happened to run across in front of his Guru and himself as they were conversing about his poetic talents to attempt the *magnum opus*. It teaches the instability of human life and enjoyment; youth, body, wealth are evanescent; murder, theft, anger, miserliness, lying, meat-eating must be eschewed. The story used to illustrate the moral lesson was based upon one in Hitopadesa and runs thus : A hunter saw an elephant which entered and made havoc of the thinai field, and hastened and stood on an ant-hill close by and bent his arrow at the animal. The enraged and wounded elephant dashed himself upon the hill and fell down dead. A cobra who could not brook the shock came out and smote the hunter. The latter cut the cobra in

twain with his sword and himself died of the poisonous bite. Just at this juncture a hungry fox that passed by observed that she had plenty of food for days and months; the elephant for six months, the hunter for a week, the cobra for a day and began to pull the strings of the arrow from the wound of the dead elephant. Immediately the arrow struck into the fox's mouth and the greedy fox too died. Such will be the case with misers or fortune-hunters who would have much and eat none of it About eighteen stories are made use of in the course of this short poem for inculcating sound and practical morals. St. Appar has referred to this story in one of his stanzas in a like moralistic vein;

"எரி பெருக்குவ ரவ்வெரி யீசன
துரு வருக்கம தாவ துணர்கிலார்
அரி யயற்கரி யானை யயர்த்துப்போய்
நரி விருத்தம தாகுவர் நாடரே."

They who kindle the sacrificial fire without knowing that God is akin to fire in form or shape and who forget him, for whom Brahma and Vishnu are tired of searching, will play the part of the fox described in the poem (in viruttam metre), i e., will not realise their object or attain the goal. Every Tamil schoolboy knows the story by heart, having learnt it in a single stanza in *Viveka Chintamani*:

"நரி யொரு திங்களாறு, கானவன் மூன்று நாளாம்
இருதலைப் புற்றிறுக மின்று ணு மிரையா மென்று
விரிதலை வேடன் கையில் விற்குதை நரம்பைக் கவ்வி
நரியினார் பட்டபாடு நாளை நாம் படுவோ மன்றே"

The Panchakaviams, it should be noted, deal with the lives of rich chetties and their daughters, and the new religions were probably supported or embraced by them. Chintamani is a Jaina work, Silappathikaram partly Jain, Manimekalai and Kundalakesi Buddhistic. In Virasolium, Yappu-padalam, St. 23.,

commentary, we find that Kundalakesi and other Kavyams are in Virutha metre and that, as this metre is a post-Sangam one, these are clearly post-sangam works. Valayapathi Stanzas, quoted in Puram, show that it must be a Jain work. Both Kundalakesi and Valayapathi are disputatious works. In Valayapathi Kurral verses are incorporatod, as

" மற்றுந் தொடர்ப்பா டெவன்கொல் பிறப்பறுக்க
உற்றார்க் குடம்பு மிகை "— (துறவு, 46),

the same as ('குறள் 345'). Some of the stanzas of Valayapathi, quoted by commentators, have been collected and published as a booklet, and supplemented.

4. **Kundalakesi, Valaiyapathi.** These, the last two of the Pancha Kaviyams, are known to us only by name. Two accounts of the plot of the former have been given: one occurs in Vaisyapuranam, chapter 34, and the other in the *Journal of the Mahabodhi Society*, 1900. The substance of both is given below for what it is worth, as we cannot say anything definitely of the poem till we come at it.

" Akalanka Chola, proud of his skill in war and in games, challenges everybody th contest with him in the game of ball. The Pandyan king offers a similar challenge, but it is offered specifically by name to the Chola emperor This challenge is accepted by Kaveri, a Vaisya, known for his charity, and the bosom friend of Chola. After many trials, he defeats the Pandyan king in the game and wins trophies. On his way home he is encountered by Kollath-ayan, a Pandyan general with all his sovereign's forces, and, in the war that ensued, slays him; His head is carried off to the Chola king as a trophy, and it is given over to his wife Arambaiya-rathipai, at the request of the victor".— *Vaisya-puranam.*

" Kudalakesi, a rich Chetti-banker's daughter, playing on the terrace of her house, sees from a balcony a young man Kalan escorted by the police on a charge of robbery and falls in love with him. The young man turns out to be the son of one of the king's ministers, and the influence of his parents gets him release. He marries the Virgin, and lives happily sometime with her One day she said in jest, are you not a thief? and this remark stung him to the quick. Then the treacherous thought occurs to his mind that he should deprive his wife of her ornaments by doing away with her in a secret place. The man and wife appear in their best clothes and well-decked and go ostensibly to offer a *balikamma* sacrifice to the deity for sparing the robber's life. The wife is taken to the summit of a huge rock and threatened with death if she does not give him all her jewels. She is far more cunning and hurls him down the precipice. Disgusted with life, she joins the nunnery of the Nigrantas, but leaves it as she cannot make up her mind to part with her long beautiful hair. She goes to Savathi and lives the life of the Bhikkuni and attains bliss or Arhatship"---*Journal*. The account given in the Vysiapuranam has no bearing on Kundalakesi as described in Nilakesi-theruttu, and in the journal, while the latter two agree in almost all essentials. Kundalakesi was evidently a successful disputationist on behalf of Buddhism. Her Guru was Arukka-chandran of Ujjain.

5. Valaiyapathi. The story of this epic is found in chap. 35 of the Vaisyapuranam, and as no other account has come forth, we give the drift of the former in the following lines :

" Vaira Vanipan, called Navakoti Narayana for his untold riches, married two wives, one from his caste and another from another. He is threatened by the castemen with excommunication for the second marriage. The threat takes effect, and

the second wife is sent off. Having conceived at the time of her separation, she delivers a son a few months after, without this being in the least suspected by the husband. The son attains his years of discretion and is abused by his playmates as the son of a nameless father. Unable to put up with it, he asks his mother of his parentage She gives the name of the father, and immediately the boy hurries on to the town and represents himself to be the son of his discarded wife. The father cannot believe it and repudiates his claims. He calls upon the caste-elders to decide it. The lady is asked to prove her fidelity to her husband She invokes the promised aid of Kali, who appears suddenly and, with her testimony, convinces the council of the fact of her unquestionable chastity. Vairavanipan acknowledges the boy as his son and makes over to him the village of Alakapuri, and a large sum of money to enable him to start business as a merchant". About a hundred stanzas of this poem have been published in two instalments in Sen-Tamil.

6. **Konguvelir : Perum-Kathai** This epic, said to be based on Kunättiar's Bruhathkathai in Paisasa (Tamil?) language, relates the story of Uthayanan, ruler of Vatsava, and is praised by Adiarkunallar above Jivaka Chintamani. The whole work is in *ahavil* or blank verse and contains, so far as it has been unearthed, 5 cantos with a number of sub-cantos to each, The *first* canto entitled *Ujjain* or *Unchai*, has fifty eight subdivisions, of which the first thirty-two have been irrecoverably lost, and even in those that remain there are hiatuses; the *Second*, *Itavana*, has all the twenty parts almost intact; the *third*, *Magadha*, 27 chapters, of which the eleventh is not available and there are blanks at the end of chapters 10 and 16, and at the beginning of chapters 12 and 17; the *fourth*, *Vatthavu*, 17 sections, with a few half-lines and whole lines left out in some of the sectons; the *fifth*,

Na·avamo, 9 divisions with wide gaps in most of them; and the *sixth canto, Penance*, is a perfect blank. Even in its imperfect state, the whole epic counts very nearly 16,000 lines.

Kongu Velir, its author, was a Vellala prince and lived at Vijayamangalam in the Kongu-nadu. He was a patron of bards and was fond of their society. He was a jain by persuasion. In this Epic will be found some of the teachings of Jainism. Evil deed will eclipse the soul and the soul that has worked out the evil will go up. Do not eat in darkness, i e. after sunset. Panchamantram, O-thi, prathimayogam, seddhar, sin-alayam (sethiam, Aruhatthanam, Aram-thanam), pavanalokam, astrologers' Car, Vellimalai, Panchakulam, Asoka tree, Isakki or Iyakki—these appear or are made use of in the course of this long poem.

Many good principles enshrined in it will be of help to the readers and be a guidance to them in their struggles in life. Divine worship is essential; hero-worship equally so; fate or karma will have its own way and be inexorable; even foes will befriend scholars; learning must be onr treasure; one bent on executing a great thing must seek proper means, time, place and sincere helpers: life can be lived happily with such aids. Things must be done with patience; foes deserve kind treatment for good qualities; women clever in their mother tongues and other languages often acted as great peace-makers between sovereigns; remove the indigence of kinsmen, be grateful for the least good done, time lost cannot be regained and must therefore be valued; never slander or vilify others; never make or have foes but be gracious to all; do charity as our saviour. sufferings must be undergone as the fruit of past deeds; penance is necessary; women's blandishments are harmful; domestic, conjugal life is excellent; children's duties; the

qualifications of teachers; subjects and their functions; ministers and their duties; friendship's bonds; behave towards people according to their natures; respect for ascetics—all these and more can be gleaned from the epic.

Besides these points, there are graphic accounts of different assemblages (ambalams), of kinds of beds, cots, palaces, forts, dances, ornaments, arms, armies, music, dress, societies, swinging, vehicles, wells, motors, aeroplanes (aircars), spies, astrologers, male and female, education, industries, architecture, sculpture, tributes, flags, temples, charities, mintages, ladders, tunes, ball play, garland-making, marriages, religions, foreign artists, lutes, fans, festivals, reservoirs, toys etc.

The argument of the Epic may be given in a few words: Sathanikan was king of Cowsambi. His wife, Mirukapathi, was pregnant and about to deliver. In the moonlight night she slept in the court yard with red clothes on. A bird of prey (sim-pul) took her for a mass of red flesh, carried her away and left her at Vipula-ghiri (morning mount). When the bird thought of tasting the flesh, the pregnant woman opened her eyes, and, it flew away. At sunrise Uthayanan was born. He was tended by his maternal grandfather who had taken to a life of penance and was living in a hermitage on the hill. He was educated alone with Yuki, a Brahmin lad and son of a rishi, and turned out an expert in many branches of knowledge. His harping kept even elephants under spell. An elephant of a superior order, encharmed by his talents, agreed to do him good service if he would not eat before feeding the long-trunked self. With the help of the animal, he obtained his uncle's dominions, then his father's, and ruled both. One day he forgot his word and ate first and the elephant disappeared. Uuthayanan went in search of him.

In his wide wanderings he came across an elephant, which he mistook for his own, but which was a work of art and concealed many warriors of Ujjain like the famous Wooden Horse of Ulysses described by Virgil. It was a monstrous device of the king of Ujjain who wanted to capture the tributary prince Uthayanan for default of payment of tribute. The warriors concealed in the monstrous elephant emerged and fell upon the unarmed prince and took him prisoner to Ujjain at the instance of Salam-kayan, the chief minister. The prince's bosom friend, Uki, at once vowed that, as his dear friend had been taken by a trick, he would revenge it by carrying away the princess of Ujjain without her father's knowledge, and he caused the rumour to spread abroad that he was dead. In disguise he and his warriors proceeded to Ujjain, and while he was there, he drugged the royal elephant, Nala-giri, so that it became intoxicated and mad and made havoc of the whole city. Prachothana, its king, was helter-skelter and, coming to know that the imprisoned prince was capable of taming the mad animal by his lute, he released Uthayanan, who did as desired. The king was immensely pleased and appointed him as toxophilic tutor to his sons and as musical master to his daughter, Vâsava-thatthai. The princes and princess fared well in their respective studies and the tutor was amply rewarded. During the festival of bathing, Vayan-thakan, Uthayana's dear friend, told him all about Uki's stratagem, and Uthayanan eloped with the princess and her companion (Kanjanai) on a female elephant called Pathra-pathi, and crossed the borders of the kingdom of Ujjain. Uthayanan was reinforced by his friend Ida-pakan and reached the city of Jayanti. He then married Vasava-thatthai and was lost in her charms. The state affairs were utterly neglected. Uki, after having played the devil in disguise at Ujjain, hastened home with Sangia-thai in a motor.

He saw his friend and ruler bewitched and determined to separate him from his wife in the interests of the state. After giving directions to his friends for the management of the affairs of state, he once again set afloat the false rumour that he was dead. The sad tidings fell on the ears of Uthayanan and agonized his mind. He was comforted and taken with his wife to a grove near the city of Ilavanam and afterwards to the city itself, where they were lodged in a palace. One day the prince went a-hunting, when Sangiathai led the princess through a secret way or tunnel, and they and Uki, in disguise, passed to the city of Shan-pai and spent some time there. The hunting prince returned and found his palace on fire. It filled him with grief that his wife and friend Uki should have fallen victims to the flames, and so he made up his mind to live no longer. Nevertheless, it struck his mind that a sage was at Rajaghiri who could bring back to life the dead near and dear, and he, accompanied by his friends, lay concealed in a grove near that city. Then there was the vernal festival a-going to honour and propitiate Cupid. Padmavati, the king's sister, took part in the celebration. At her sight Uthayanan was spell-bound, and the lovers resided for a time in a nunnery there. When the kingdom was invaded, Uthayanan showed his military valour and sacked the foes and put them to rout. The king of Rajaghiri rewarded his services with the hand of his sister and they were happy 'imparadised in one another's arms'. Uthayana's brothers and forces defeated their enemy and Uthayanan bore sway at lower Sambi. Then Uki came back with Vasava-thattai and others and the restored king lived harmoniously with both his wives. His ministers, Urumannuva and Uki, were rewarded. Prachothanan sent dowries to his daughter and Uthayanan made an ample return through Uki. Uthayanan became enamoured of an expert ball-player,

Mäna-neekai, and married her. Afterwards he took to wife Viri-sikai, daughter of a Raja-rishi. His first wife conceived, and he took her in an air-car over the whole country from Pothya hill to Himalaya on a pleasure-trip. After their return from the long and pleasant excursion, Väsava-thatthai gave birth to a son, Naraväna-thatthan, and the heir-apparent, bred up with Uki's four sons in all the arts and sciences, married Mathana-manjikai. This lady was ravished by Mänasa-Ve'kan who had come to Cow-sambi to witness a festival. With the help of his ministers, Naravanan overcame the Vidyadharan and recovered his chaste wife and was famous as the conqueror of Vellimalai. Uthayanan made over to his son Gomukan by Patmavati the burden of the state and passed his days in retirement, doing penance.

Between this epic and the Jivaka Chintamani, both of which are by jain authors, there are many striking parallels, and the student would do well to note them. Jivakan's mother, on account of the treachery of the chief minister Kattiyan-karan, was sent in an air-car, and, when she heard the tumult in the city and feared her husband's safety, she was non-plussed and forgot to guide the car. The car descended on a cremation ground, where the queen delivered Jivaka. Similar was the case with Uthayanan's birth ; his mother was carried away by a vulture to a hill and gave birth to him there. Both princes became experts in archery, music and other kinds of knowledge and won their way back to their hereditary kingdom after untold sufferings. By the display of their valour and skill, Jivakan married eight women and Uthayanan four. Both were grateful to their helpers. Both lived happily with their kith and kin. When old, both retired from the world, leaving their sons as rulers, and spent their days in meditation and penance.

A word about the Jains in South India. The late archaeologist, Mr. Gopinatha Rao, wrote in Sen-Tamil' Vol V, about the time when the Jains had their exodus to the South. About 60 or 50 B. C. thousands of Jains were at Ujjain leading holy and literary lives in sangams. Bhadra Bhagu. one of the sages, predicted a twelve years' famine in that kingdom and told his brethren to find their pastures elsewhere. Whereupon they moved towards the south and wandered over the Tamil Country. They settled at Thavala-Sarovaram (Hassan, Mysore) and spread Jainism in the south, and established Jain sangas everywhere. Anai-malai became their head-quarters afterwards, and thousands lived in the city of Madura, where they were under the auspices of the Pandyan King. The zenith of their prosperity was during the regime of the Pallava sovereigns. For six centures or so their influence was very strong and conversions multiplied. They were members of the Tamil Academy and enriched the Tamil literature with their epics, tales, grammars, and gnomic verses and wrote dictionaries. Their influence waned with the decline of the Pallava dynasty and with their falling off in their ways and modes of life.

Two or three purple passages as specimes of the author's varied talents are subjoined. The first passage describes the expert ball-play of Mâna-neekai.

"கழன்றன தாமம்; குழன்றது கூந்தல்;
அழன்றது மேனி; அவிழ்ந்தது மேகலை;
எழுந்தது குறுவியர்; இழிந்தது சாந்தம;
ஓடின தடங்கண்; கூடின புருவம்;
அங்கையினேற்றும் புறங்கையினோட்டியும்
தன்குற வளைத்துத் தான்புரிந் தடித்தும்
இடையிடை யிருகா றெரிதர மடித்தும்." etc.

Canto IV. sec. 12. *l* 439 *et. seq.*

The second is Prachothana's certificate of Yuki, and the wrench of their separation:

"நண்பின் மாட்சியுங் கல்வியதகலமும்
பண்பின் றெழிலும் படைத்தொழில் மாண்பும்
காயு மாந்த ராயினும் யாதுந்
தீயவை கூறப் படாத தின்மையும்
இவற்கல தில்லை இவளுற் பெற்ற
அவற்கல தில்லை யரசின் மாட்சி...
நவில்தொறு மினிய ஞானம் போலப்
பயில்தொறு மினிய நின் பண்புடைக் கிழமை
உள்ளுதோ றுள்ளுதோ றுள்ள மின்புறப்
பிரிவுறு துன்ப மெம்மாட் டெய்த."

Canto V, sec. 7, *ll* 106—112.

The third illustrious specimen describes the thinai's—Marutham, Mullai, Kurinchi, and Palai in appropriate language. Vide Canto I, sec. 48, *ll* 151—70; sec. 49, *ll* 104—116; sec. 50, *ll* 17—33; and sec. 52, *ll* 37—44, of which the last is given below:

"ஓமையு முழிஞ்சிலு முலவையு முகாயும்
கடுவுந் தான்றியுங் கொடுமுட் டொடரியும்
அரவு மரசு மாரு மாத்தியும்
இரவு மிண்டுங் குரவுங் கோங்கும்
கள்ளியுங் கடம்பு முள்ளியு முருக்கும்
தணக்கும் பலாசுங் கணைக்கா ஞெமையும்
ஈங்கையு மிலவுந் தேங்காய் நெல்லியும்
வாகையும் பிறவும்."

SECTION II

Minor Works

1. Introduction. The five siru-kappiams of the Jains are *Nilakesi*, *Sulamani*, *Yasothara-kavyam*, *Nagakumara-kavyam* and *Uthayanan-kathai*. Of these only the second Sulamani, and the third have been published, and something is known of the first and the last, while the fourth is wrapped in obscurity.

2. Nilakesi. Its authorship is unknown. It is in ten sarkkams and contains religious disputations and refutations. The devilish heroine, whose name is the title of the poem, refutes the arguments of Argha, Buddha, Ajeevaka, Sankhya, Vaisedika, Veda, and other worshippers and establishes Jainism. It is also known as *Nilakesi-theruttu* and has a commentary by Samaya-thivakara-vamana-muni.

3. Thola-moli-Thevar. Sulamani or "Coronal Gem" by the Jain poet Thola-moli-thevar. is in twelve cantos containing 2131 quatrains, and its original is Mahapuranam. It resembles the Jivaka-Chinthamani in its poetical excellence and in the use of the fairy machinery. It was first published by Rao Bahadur Thamotharam Pillai. It is said to contain many words and uses of words now more or less obsolete. In this quasi-epic, descriptions of places are many and tedious, and the Hindu mythological stories are turned to curious account, though couched in faultless verse. It is not popular with the Tamilar in spite of its word-mosaics and purple patches. The influence of the soothsayer, the custom of the bride's own choice of her husband, the chivalrous feats of war, and the prevalence of polygamy are among the noticeable customs and manners recorded in the poem. Its story is as follows.

Prajapathi, king of Suramai (the Delightful), had two principal wives, Mikapathi and Saki. These became the mothers of Vijayan and Thivittan respectively. The former was fair like Balaraman and the latter dark-complexioned like Krishna. The two brothers were peerless in beauty and appearance, and a soothsayer told the king that he had a dream and that the dream signified that Thivittan in a week's time would marry a fairy princess. A similar dream was interpreted by another soothsayer in a similar manner to the king of Iratha-nupuram to the effect that his daughter Suyamprabai, a paragon among fairies, would marry an earthly prince and that prince was Thivittan. The fairy monarch despatched Marusi to Bothanam with a letter to the king of Suramai. The despatch struck the king with wonder and nevertheless consented to the marriage. Marusi returned to the fairy land. Its emperor, Achuva-kandan, to whom Thivittan's father was subject, demanded of him the usual tribute of gold, pearls, coral and ivory. Prajapathi ordered the tribute to be paid, but Thivittan defied the emperor and denied allegiance to any fairy king. This was exactly what the soothsayer had predicted would happen. A councillor of the fairy court took the form of a lion and laid the land of Suramai to waste. Whereupon, the sons of Prajapathi set out to slay the lion. The lion retreated into a cave and was warmly received into the stomach of a real lion. Thivittan followed the assumed lion into the cave, seized the real lion by its mane, and killed it. The prediction of the soothsayer of Iratha-nupuram came true, and its king set out with Suyamprabai and wedded her to the gallant lion-slayer. But the fairy emperor, boiling with wrath for the new unnatural alliance, marched with a mighty host against Thivittan. A war ensued, in which Thivittan, gifted with wonderful magic powers, made havoc and slew the fairy emperor. This triumphant victory made Thivittan's father-in-law suzerain lord of the fairy land. Thivittan shared the ancestral dominion with his father

and lived happily with his fairy bride and ten thousand other spouses. He had a son by his fairy bride called Amirtha-senan, and his sister, wife of his wife's brother Aruka-kirthi, on the same day gave birth to a daughter, called Sutharai and also a son. Thivittan had another daughter, Min-jothi-malai, and, when she grew a marriageable girl, proclaimed a Suyamvaram. The girl chose the son of her mother's brother, and the fairy princess chose Amirtha-senan.

Thus a firm alliance of the earthly and fairy kingdoms was the result of the two weddings. Both unions were fruitful, and the two families increased and multiplied. It then occurred to Prajapathi's mind that all his prosperity was the fruit of virtuous acts in a former birth and that he must renounce the kingdom and pass the remainder of his life in devout meditation, were it to continue in his race. He celebrated a pompous festival in honour of Aruha and had hell, heaven and purgatory revealed to him by the Jain deity. Immediately he renounced the world and obtained *release, i. e*, victory over earthly desires.

4. **Uthayanan-kathai**, or the story of Uthayanan, king of Vathsa-desa, contains six cantos with 367 stanzas including prefatory ones. This is evident from the following verses:

"உஞ்சையினிக் காண்டத்தி லுயர்கவி நாற் றீரெட்டே
மிஞ்சவே யிலாவணத்தின் வீறுயர் முப்பதாகும்
மெஞ்சலின் மகதகாண்ட மெழிலுடை முப்பத்தைந்தே
யஞ்சுட னைம்பதாகு மரியவத் தவத்தி லன்றே".

"நறுமலர் மாலைமார்ப னரவாகனன் காண்டத்தி
லறுபது மொன்றுமாகு மாவிய துறவுக் காண்ட
மறுபது மைந்துமாகு மன்புடைத் தோதுவோர்க்குந்
திறவதிற் கேட்பவர்க்குஞ் சிவகதி யாகு மன்றே".

Its other name is Uthayana-kumara-kavyam.

5. Sothara-Kavian, in five Sarkas, contains 320 stanzas. Its author is unknown, though a Jain. It is based on Sanskrit 'Yasothara Charitram' in four sarkas and 296 slokas. Both run so closely that one may be said to be the shadow of the other. The Tamil author has imported into his work hundreds of alien words. Some of the proper names occur in both with slight variations: Chandramathi as Chandra-munmathi, Irania Kasipu as Irania-munnam-Kasipu etc. The date of the Sanskrit work has been fixed 1025 A. D. in the reign of Jaya-Simhan, and the tamil poem must have been composed considerably later. The hero of the story is Asoka, ruler of Avanti, whose capital was Ujjain, and who was of the solar race. King Sodhara and his mother were killed on account of the sacrifice of a Cook made of flour to Kali and had a number of low births. The former had Avathi-Jnanam and obtained moksha. The poem has been edited by Mr. Venkatarama Aiyengar with the story of Yasodhara and notes and other aids and with a preface in English by Mr. Arthur Davies. A specimen stanza is subjoined from II. 46.

மாதரா ரெனையரேனும் வதையினுக் குரியரல்லர்,
பேதைதா னிலனும் பெண்ணி னனையனே, பிறிதுமொன் றுண்டே;
எதிலார் மன்னர் சென்னி யிடுதலுக் குரிய வாளிற்
நீதுசெய் சிறுபுன்சாதி சிதைத்தலுந் திறமன் றென்றான்.

The following is a brief summary of the Epic. Marithatthan, ruler of Rajaputra, in Audeya, told his subjects to celebrate the chitrai festival to the deity Chandamari and ordered Chanda-Karuman, the fort-guard, to bring two handsome human beings for sacrifice along with the beasts. He came across a brother and a sister called Apaya-rusi and Apaya-mathi, two followers and disciples of Su-datthar, the head of the Jaina Sangam and led them to the king. They were asked to bless the king despite their captive state, and, when they did so undaunted, the king inquired who they were. They said as follows: 'Asoka was

ruler of Avanthi with Ujjain as capital. His queen Chandramathi begot a son Yasodharan. 'He married Amirutha-mathi, and their son was Yasomathi. One day King Asoka saw in a mirror a grey hair in his head and, thinking that he had grown old, made over the government to his son and retired to a forest with men of his stamp. Yasodhara became king. In the still small hours of a night his wife heard a song sung by an elephant-keeper and was enamoured of it. She was sad and dreaming of the singer. Her companion Gunavathi saw her moody and asked the reason for it. She spoke the truth and added that the singer and herself were sincere friends. Her companion hastened to the elephant-keeper and found him an ugly leper. When she reported this matter to the queen, the queen said that, whatever he might be, her heart had already passed to him. Gunavati brought him as desired, and he and the queen passed a while in a lonely place. Days passed. One night, when the king was drowsy, the queen left him and hurried to the elephant-keeper. The king got up and followed her with a sword in hand and saw how the clandestine lover beat the queen for late coming. She explained it. At this stage the king in his wrath thought of cutting down both of them, but pity oversswayed him. He did not wish to use the honorable sword to kill a fool and a woman and retraced his steps homeward, and pondered long over his renunciation. Next day the queen was with him on the throne in the assembly hall, and the king flung a flower at her. She pretended she could not bear it and fell into a swoon. The king laughed, when she recovered her consciousness and then repaired to his mother. Seeing him pale and sullen, she demanded the reason for it. He related that he dreamt that Chandra kanti, like the shorn moon, dwelt with darkness in the night. The mother took it as a foreshadowing of great evil by Chandika-devi and told him to offer her a sheep sacrifice in October as expiation. The king could not bear the idea of killing any animal like his Jain fore-

bears, and she advised him to offer her at least a cock made of flour. Then he meditated over the suggestion and concluded that the destroying of an effigy was the same as destroying the animal. Nevertheless, he obeyed the mother's dictate. Accompanied by his mother, he proceeded to the Kali temple and cut the image in two with his sword when it cried and fell down. The king's mind was distressed, and he imagined that his wife's clandestine action would kill him too. He returned to his palace and thought of abdicating his throne in favour of his son and preparing to retire to a forest for penance. His queen proposed that she would follow him, but, before doing so, she desired to hold a feast.' The king agreed to it. The mother and the son ate the poisoned sandwiches, and died. All people were lost in amazement and cursed the host. Different souls interpreted the catastrophe in their own ways. They then took birth as the children of Pushpavali, the young queen, and were named Apaya-rusi and Apaya-mathi respectively. The children were brought up in all the accomplishments of royalty. King Yasomathi went to the forest for hunting and met with Sudhattha muni in his Yoga. As no game was had, he incited the hounds to fall upon the Yogi, but they stood at arm's length from him. Enraged at it, the king lifted his sword to kill him, when his dear companion, Kalyana-mitran, of the merchant community happened to come near and expatiated on the merits of the Yogi as the quondam ruler of Kalinga. On hearing his narration, the king prostrated at the Yogi's feet and begged forgiveness. His children too attended on the father when the Yogi exhorted him to do good and told him all about his parents' state after death. Apaya-rusi became his successor and he too renounced the throne in favour of his younger brother Yasodharan. Apaya-rusi and Apaya-mathi left the world for ever and reached heaven.

SECTION III

1. Vammanachryar: Meru-manthirapuranam. This Jain puranam, by Vammanachryar, is in twelve sarukkas or cantos containing 1406 stanzas. It gives the story of the brothers Meru—Manthira and contains a full exposition of the Jain beliefs and superstitions. The following *venba* testifies to this:

"ஆயிரத்து நானூற்றின் மேலு மிருமூன்றும்
பாயபுகழ் மேருக்கண் மந்தரர்பாற்—றூய
தவராச ராசன் குறுமுனிவன் தந்த
பவரோக மந்திரமாம் பாட்டு".

2. Thivakarar: Thivakaram. This is a lexicon by Thivakara-Munivar. It was composed at the instance of and dedicated to Senthan of Ambarnagar, eulogised by Auvai and praised by Kalladar in Puram, St. 385, in which Chalukya kings are referred to. It contains ten *thokuthis* or collections or chapters with 2256 sutrams.

3. Pingalar: Pingalanthai is another lexicon by Pingalar, son of Thivakarar, which embodies a few rare or difficult words not found in his father's work. It also contains only ten chapters. In it 'pallavar' is interpreted as meaner men or 'ilinthavar'. These two lexicons by the father and the son must be perused by one who wishes to master Tamil poems.

" செங்கதிர் வரத்திற் றிவாகரன் பயந்த
பிங்கல முனிவன் றன்பெயர் கிறீஇ. "

SECTION IV

1. Kalladam, see Sangam Age, Section V., Para 6.

2. Aiyanar—Ithanar. He was the compiler of *Purap-porul-venba-malai*, a garland of venbas on Purapporul or outer life in general. It is said to be based on Porul-panniru-padalam and is divided into twelve chapters or padalas on thinais. It contains 361 quatrains. Some of them treat of Aham, to wit, the last three chapters or padalas, which also throw light on the ancient history of the south. The headings of the padalas are given below.

Padalam	1.	*Vedchi*	or the Cattle Raids.
"	2.	*Karanthai*	or the Rescues.
"	3.	*Vanchi*	or the Invasion of the enemy's territories.
"	4.	*Kánchi*	or the Defence of the King.
"	5.	*Nochchi*	or the Defence of the Fort.
"	6.	*Ulinai*	or Besieging Enemy's strong-holds.
"	7.	*Thumbai*	or War in general.
"	8.	*Vakai*	or the Conquest.
"	9.	*Padan*	or Panegyric.
"	10.	*Miscellaneous*	or General.
"	11.	*Kaikilai*	or One-sided love.
"	12.	*Perum-Thinai*	or ill-assorted love.

The *first* padalam entitled Vedchi or the flame of the Forest, so called because its flowers are of dazzling brightness, contains 21 verses, of which the second verse describes the toddy jar and toddy-drinking even by ladies while the sixth tells us of the scouts, or trusty spies: the sixteenth, describing the feast of victory, refers to toddy and dance; the nineteenth celebrates the drummer; the twentieth the protectress or Kottravai of the warlike host; and the last depicts the Devil-dance, called the Vallai-Dance.

The *second* padalam, Karanthai, so-called after the dark purple flowers used for the basil or tulasi wreath, has 5 verses and songs of the heroic race of Maravars who fought in the armies of Kings for pay.

The *third* padalam, Vanji (Sanskrit Madhavi), called after the name of an ever-green creeper bearing yellow flowers, contains 45 verses describing an Invasion and its sequel. The unfading vanji wreath was worn by the heroes girt with flashing swords and bearing banners. The hero is described in verse 41 as one who, like fire, penetrates the foeman's rank and vanquishes the enemies who submit and pay tribute. Verse 58 gives an account of the Warriors' feast, and the concluding verse closes with triumph and pity.

The *fourth* padalam, *Kanji* or the elm-tree, with dark foliage, portrays the last stand made by the defenders in their mountain fortresses, the fall of heroes and their wives, demons and demonesses hovering over the bloody battlefields, libations to them, consumptions of toddy, and universal wail, in brief, their crushing defeat (in verse 80) and extermination. The word has come to mean 'sober counsel' as in Madurai 'Kanji'.

The *fifth* padalam, Noochi, or 'Vitex nirgundi,' called after the five-leaved chaste tree bearing pure, pale-bluish, fragrant flowers, a wreath of which was worn by the defenders of hill-forts, contains the usual praises of the king and his warriors who fought to the finish and mingles romance with war, the siege being the outcome of the king's refusal to give his daughter in marriage to the leader of the besieging army. In verse 86 allusion is made to the triple fort of the Avunar or Asuras destroyed by Siva or Rudra.

Padalam *sixth*, entitled *Ulinai* or cotton plant with golden shoots, a wreath of which was worn by heroes in derision, describes sheep-sacrifice and alludes to the exploits of Siva and to the storming of Viraca by Vishnu. It describes crossing

moats on rafts, scaling ladders, ploughing the foundations of the destroyed forts with asses and sowing worthless plants therein, and universal submission (as in verse 120).

The *seventh* padalam, where the wreath described is of *tumbai* or *drona*, has 25 verses beginning with verse 127 and treats of war in general. Verse 137 is the bard's eulogy; verse 151 depicts the wounded warrior's wife weeping with joy, and verse 154 the warriors' imperishable glory and immortal renown, the wives of the two fallen kings perishing with their husbands in the flames.

The *eighth* padalam, *Vagai* or 'Mimosa flexuosa', whose leaves and white flowers were worn by victorious kings or prize-winners in a competition, contains 34 verses throwing light upon the feelings and habits of the people and on the introduction of the fourfold caste system. The Kshatrya Vagai symbolises triumphant war, (verse 156); the Brahman Vagai, sacred rites or Yaga sacrifices (163); the Vaisya Vagai, the sixfold deed of capitalists or landed proprietors (164); the Sudra Vagai, faithful service and toil (165); the Chieftain's Vagai, conciliation (166); the Sage's Vagai, truth (167), the Heroic Vagai, glory in battle (176); the Vagai of the good and of the town (185, 177); and the final Vagai being grace in life and death (188).

The *ninth* padalam has fifty-one stanzas and treats of royalty and is miscellaneous in character.

Padalams X, XI, and XII partake of Abam, the palmyra wreath worn by the Chera king, the margosa wreath by the Pandyan, the *atthi* wreath by the Chola or sembian—these three were worn by kings. Nadu-kal celebration in detail is found here (verse 251) as well as reference to sepulchral urns (or Eema-thali).

It should be borne in mind that there is a correspondence between the *thinai* divisions in Abam and the divisions in

Pura-Porul. Kurinchi corresponds to Vedchi, and the scene of the latter is accordingly a hill fortress; Vanji corresponds to mullai; ulinai to marutham; tumbai to neithal; Vagai to Palai; Kanchi to Perunthinai; Kaikilai to Padan. Puram comprises all the activities of human society not comprised in Aham or Pure love. It corresponds to aram and porul in Kural.

The author is said to have been a descendant of the old Chera kings, and the work is closely allied in subject and in tone to the Pura-nannuru. Each venba is preceded by *kolu* or the gist of it in a few words. Though this compilation treats of Parapporul, some difference will be noticed between it and Tholkappiam.

PART III

The Age of Religious Revival

(700—900 A. D.)

III.—The Age of Religious Revival.

(700—900 A. D.)

Introduction. As a result of foreign invasions, the literary sangams collapsed, and darkness reigned supreme for three or four centuries. Saivaism ebbed with the disappearance of the Tamil Marais, and other religions gradually bore sway. The Aryan religion began to assert itself with all its formalism, and many people who hated ritualism seceded from it. Buddhism and Jainism, which arose as protests against the ceremonial overgrowths, putrescences and excrescences in the Aryan modes of worship, prevailed and were supported by kings. The predominance of Buddhism and Jainism in the Tamil land and the frequent conversions of Saivas and Vaishnavas to them filled the other Hindu religionists with horror so that they were biding their time and waiting for the decline of the Jain power and influence to assert the worth of their own faiths and to put an end to proselytising. Various were the occasions when the Nayanmars and Alwars preached bhakti and piety by working miracles with the help of their gods, and defeated the Buddhist and Jain missionaries in open religious debates. The *Thiruvasakam* of Manickavasakar contains references to the alleged deleterious influence of Buddhism and to his combats with Buddhists at Chidambaram; and the hymns of Jnana Sambhandar, who was called the 'Hammer of the Jains,' condemn Jainism wholesale for its denial of the sanctity and infallibility of the Vedas and Vedic rites; "*வேதவேள்வியை நிந்தனை செய்துழலுவர்.*" The religious toleration of the Tamil kings led to the conversion of Kun Pandya to Jainism and ended in stirring up enthusiasts for the other sects. In the course of centuries the Tamil Saivas, who

were vegetarians and who had looked upon the Aryas as mlechas for their *methas* and meat-eating and drinking intoxicants and as untouchables came, by the force of juxtaposition, of aryan adaptability, and of political contingencies, to be reconciled to the ways and habits of their neighbours and to accept the authority of the Vedas, in the absence or submergence of their own nan-marai's in writing. Saivaism, accepting the Vedic rule, became metamorphosed into Vedic or Vaidika Saivaism. '*வேதநெறி தழைத்தோங்க மிகுசைவத் துறைவிளங்க*'. The Jains, between whose doctrines and those of the saivites there was no essential disharmony in two out of three cases, were startled at the metamorphosis of saivaism and decried the Aryan hypnotism and other simulacral practices. The Tamils, under the new mesmeric influence, shook hands with the Vedic Aryas and combated against the Jains. The champions of Vedic Saivaism were the Four Great Saiva Samaya Achariars. The Saivas who did not accept the compromise were known as *Vira Saivais*, whose distinctive characteristic is linga dharana or wearing the *linga* on the head (or on the body). Thus Saivaism split itself into Saivaism pure and simple, Vedic Saivaism, and Vira Saivaism. Leaf and flower and water served to worship or do puja to the linga or symbol of Siva; sacrifice was all important to the Aryans who accepted the saiva mode of worship and blended it with their own. At such a time the words, Vedas and marais, came to be promiscuously used, anthanan and Brahmin became synonymous, and Aryam and Sen Tamil came to be regarded as tongues of equal rank or status. Vira Saivaism, reformed by Basavà, preached shatsthala (six steps to salvation), ashtavatana (eight protections) and panchachara (five observances) which are not mutually exclusive. The Vira Saivites hold Manickavachakar in high esteem as an acharyar of their own. St. Appar or Thirunavukkarasar, a reconvert to the Saiva faith,

was an elder contemporary of Jnana Sambandar, and Sundarar lived two centuries later. A study of the lives of these great saints and sages will reveal the fact that the caste system, now so rigorons, admitted of considerable latitude and that inter-marriage and inter-dining were very prevalent. Sundarar, a Brahmin sage, married Paravaiar and Sankiliar of a lower order, and Saint Appar, a Vellala, dined with Apputhi and his wife and children at their earnest entreaty. To rescue the Vishnu faith from the ravages of Shamanars, Alwars arose and wrote *prabandams*. Of the twelve Alwars or incarnations of Vishnu, Poykaiyar, Puthatthar and Peyar belonged to an earlier time and were known as the 'First Alwars.' The religious persecutions commenced by the Hindu devotees with the exhibitions of their piety in miracles made the schismatics lose their position, though they lingered long in the land, and led to the country being studded with temples all over and to the rise of ritualistic literature. In the conflicts of religions the cause of sound learning and culture suffered much. The hymns of the Saiva and Vaishnava devotees form two huge collections known as *Thirumurai* and *Nalayirapra-bandam* respectively. Both the encyclopædic compilations contain, like the Vedas, praises and prayers offered to the Deity and bear no evidence of internal conflict between these two faiths themselves.

SECTION I.

The Four Saiva Acharyas

"சொற்கோவுந் தோணிபுரத் தோன்றலுமென் சுந்தரனுஞ்
சிற்கோல வாதவூர்த் தேசிகரும்-முற்கோலி
வந்திலரேல் நீறெங்கே மாமறைநூ லெங்கே
எந்தைபிரா னஞ்செழுத் தெங்கே."

1. Panniru Thirumurais. About the eleventh century AD. the hymns of the Saiva devotees were collected and classified into eleven groups by the indefatigable *Nambi Andar Nambi*, a Brahmin priest of Thiru Narayur, who enjoyed the patronage of Rajaraja Apaya Kulasekhara Chola. Of the eleven groups or *Thirumurais*, the first seven were by Sambandar, Appar, and Sundarar and form the *Devaram* or ' Garland to the Deity.' These are sung in Siva temples in the Southern Districts, and special provision has been made in all of them for their reciters or Othuvars. If these correspond to the Vedic hymns, the *Thiruvasakam*, which forms part of the eighth Tirumurai or collection, takes the place of the Upanishads. The four authors of these eight collections are known as the great *Saiva Samaya Acharyas*. Chronologically, while Manickavasakar stands apart, St Jnana Sambandhar and St Appar were contemporaries, and Sundarar came next. Of the remaining three collections, the ninth group, called *Thiru Isaippa*, consists of the hymns of nine other minor authors, including the Chola king Kanthirathitthar, which were composed in imitation of the Devara hymns. The *tenth* collection contains the mystic songs of an old Yogi, Thirumular; and the *eleventh* or the last embraces a number of miscellaneous poems composed by poets from Nakkirar downwards to Nambi Andar Nambi himself, who was the author of the last ten pieces in it. The third of these ten, called *Thondar Thiru-anthathi*, forms the basis of the popular *Peria Puranam*. These eleven collections, together with the Purana just named, make up the sacred literature of the Saivas, if we pass over the later fourteen *Siddhanta Sastras*, which are professedly philosophical and which correspond to the Vedanta Sutras. The hymnology in Tamil is distinguished by its *pan* or setting to music.

2. Manicka Vasakar, or the 'author of ruby-pearl-like utterances' apprehended the danger to the Tamilian

religion from Buddhism, and waged war with it. His poems strike the keynote of the influence of the Aryan cult on the religion of the Tamils and the consequent fusion of the mythologies. His heart-melting strains are full of living faith and devotion, and every little poem of the author exhibits his longing that 'He must make him His'. What has made Manicka-Vasakar so popular is not merely his piety and self-humiliation but the ostensible adaptation of his Vedic and Agamic ideas to the tastes of boys and girls fond of sports and pastimes, such as *ammanai, thumbi, salal, ocsal,* etc.

The name of Manicka Vasakar was *Vathavurar*, from the place of his birth and from the name of its local deity. His parents were Brahmins of Amathiar gotra. His precocity and rapid attainments reached the ears of Arimarthana Pandyan, who sent for him and appointed him prime minister. Further, he honoured him by conferring a title 'thennavan-pirama-royan'. Manicka-vasakar proved his best administrative ability in various ways and his official work never clashed with his spiritual life. He was in the world and yet out of it. At one time the king gave him a commission to purchase horses. In implicit obedience to his master's command, the minister, accompanied by the four-fold force, reached Perunthurai with bags of money. There his eyes lighted on Siva with his congregation seated under the shade of a *Kuruntha* tree and he forgot his mission altogether. Inspired by the God, he began to sing sweet and thrilling songs and spent the bags of money with him in repairing old Siva temples in decay and ruins. The king, who had anxiously awaited his return with splendid studs, could not put up with the delay and sent a missive to him. Without a pie in his hands but implicitly believing in the divine grace, the minister returned to Madura and told the king that the horses would arrive in a few days. The appointed day arrived and no horses came. The king's wrath knew no bounds, and he ordered his men to recover

the money from the minister. The latter burst out in tears and invoked the aid of Siva. The ever-ready God to his devotees turned jackals into horses and sent them to the king. The horses pleased him so well that he made presents to the jockeys and had them stalled for the night. During the night they resumed their shapes, ate away the horses already in the stall, and got out of it howling. Once more the king was put out, and he had the minister thrashed and tortured in custody. Once more the proud minister appealed to Siva. Suddenly the floods breached the dam in the Vaigai and *ottars* or earth diggers were in great demand. Siva appeared as one of them and was punished for slack work. The blow was felt on the back of every living or sentient creature, not excepting the king. This incident was traced to the piety of the minister, and the king begged forgiveness. The minister forgave him and resigned his office. He went on a tour of pilgrimage and visited the Siva shrines. At Chidambaram, he held disputes with the Buddhists of Lanka and, by the power of his miracles, made them acknowledge their defeat. Whom the God loves die young. Full to the brim of God's love, the sage passed away in his thirty-second year.

His works are *Thiruvasakam* and *Thiruk-kovaiyar*. The former comprises poems, which are so many gems of sacred literature. They embody doctrines of the Siva faith as found in the Vedic lore and illustrate them in truly pathetic strains. "There are indeed but few poems in any language that can surpass *Thiru Vasakam* or the 'holy word' of Manicka Vasakar, either in profundity of thought, in earnestness of feeling, or in that simple child-like trust, in which the struggling human soul with its burdens of intellectual and moral puzzles, finally finds shelter." That these poems have exercised considerable influence on posterity goes without saying. Thatthuva Royer, Thayumanavar, and Ramalinga (Swamigal owe not a little of their excellence to him. "The constant mixture of loftiest

aspirations, tenderest prayers, and sublimest adoration with wild legends, and with symbolism much of which must seem to us (Europeans) uncouth, repellant, unworthy and degrading, makes this *Saiva Psalter* intensely fascinating." The discovery of the hidden or esoteric meaning of each of the psalms in this Psalm Book, or the 'Thiru-vulla-kidai' is assigned by tradition to Saint Umapathi, and we givê here the esoteric meaning of three of the psalms as a specimen.

1. போற்றித் திருவகவல் or the Pilgrim's Progress. Its purpose is said to be சகத்தின் உற்பத்தி or the creation of the world, or the soul's passage from life to life.

2. திருப்பள்ளியெழுச்சி or the Morning Hymn. It is said to treat of திரோதானசத்தி or the vanishing night, the night which, after giving rest to the body and restoring its energies, prepares one to be ready for the battle of life which leads to salvation through the grace of Siva.

3. திருப்பூவல்லி or the Sacred Lily flower. Its hidden meaning is மாயா விசய நீக்குதல் or to obtain release from the conquest of Maya. (பூ = பூமி, world + அல் = இருள், darkness + இ = நீக்கல், remove = pluck away the darkness of the world).

Thiru-kovaiyar or 'Thiru-Chittambala-Kovaiyar', whose subject-matter is Aham, chiefly Love furtive and wedded, contains 400 stanzas in kattalai-kalitthurai metre. It is called *Kovai* or collection, because it strings together twenty-five clusters of *thurais* or sub-divisions of the subject. The higher wisdom enshrined in these verses can be reached only by the cultured few to whom the transitoriness of this life's span is patent and who knows that Sivam plays with Atma and produces many a phenomenon Its importance is conveyed by the following verses:

"ஆரணங்கா ணென்ப ரந்தணர் யோகிக ளாகமத்தின்
காரணங்கா ணென்பர் காமுகர் காமநன் னூலிதென்பர்
ஏரணங்கா ணென்பரெண்ண ரெழுத்தென்ப ரின்புலவோர்
சீரணங்காய சிற்றம்பலக் கோவையைச் செப்பிடினே".
[ஏரணம் - நியாயம். எழுத்து - இயற்றமிழ்.]

It has a good commentary from the pen of Per-Asiriyar.

The vexed question of this saint's priority or posteriority to the three Devara hymners has raised a deal of dust. The age of Manickavasagar has been fixed differently by different scholars. Mr. Tirumalaikolunthu Pillai's booklet places him in the *first* century; Mr. Ponnambalam Pillai would give him the *second* or *third* century, Swami Vedachalam would have him as a poet-saint of the *third* century; Mr. Wilson would assign to him the *seventh* century; the Rev. Dr. Pope the *seventh*, *eighth* or *ninth* century; Mr. Innes the *ninth* century; Prof. Julien Vinson the *ninth* or *tenth* century; Rev. Mr. Goudie from the *eighth* to the *tenth* century: Dr. Rost the *thirteenth* or *fourteenth* century; Mr. Nelson of the Madura manual, the *ninth* century, as the saint fought Buddhism 819 A. D.; and Mr. K. G. Sesha Iyer probably the third century, and at any rate not after the *fourth* century The main arguments of the last writer are these: (*a*) Manickavasakar has praised Kannappar and Sandeesar, but not the three Devara hymners, (*b*) the Halasya mentions Arimarthana Pandyan as prior by 12 kings to Kun Pandya who ruled in Jnana Sambandhar's time (7th C). Therefore he should have lived in the 4th C. (*c*) In Mehavarna-payan's (of Ceylon) time *i. e.* between 254 and 267 A. D, the contest is said to have occurred between a Saiva and a Buddhist. The contest was Manickavasakar's. Therefore he should have lived in the middle of the 3rd C. (*d*) The Jackal and Ottan miracles were performed only for this saint. The reasons for

giving him a later date may be gathered from what follows. The life of Vathavurar is given in Thiruvilaiyadal, Vathavurar Puranam, Thirup-perum-thurai Puranam, and Utthara-kosa-mangal-Puranam. Periyapuranam by Sekkilar makes no mention of him as a bhakta. This statement is met by the explanation that Vasakar pursued the highest path of Sanmarga. That he was not a man of the Sangam age is determined by his reference to the Sangam in his Kovaiyar. "உயர்மதிற் கூடலினாய்ந்த வொண்டீந் தமிழின் றுறை". His name does not occur in St. Sundarar's Thiru-thonda-thokai. The expression பொய்யடிமை யில்லாத புலவர் refers to a group of poets and not to any individual poet, and similar groups are also found in the same work. Those in favor of his priority quote such lines as these from Devaram in support of their view.

'குடமுழ நந்தீசனை வாசகனாக் கொண்டாய்'
'நரியைக் குதிரை செய்வானும் நரகரைத் தேவுசெய்வானும்'
'வசையின் மங்கல வாசகர் வாழ்த்தவே'.

Vasakan, in the verses 1 and 3. means the janitor or messenger, and no biographer of his mentions that the drummer Nandi at the portal of Siva's Kailas came to be born in the world as Manickavasakar, which name by itself is descriptive of his gem-like utterances The word 'Vasakar' in v. 3 is plural; the second line, said to allude to the miracle of jackals being metamorphosed into horses, has no verb in the past tense to denote a past action but describes the wonderful miraculous power of Siva. Should the line be interpreted with reference to Vathavurar, the other portions of the verse should be similarly interpreted and stories of feats on behalf of particular individuals made out. Custom and temple usage do not give Vathavurar seniority, and all the poetic invokers of his aid give him only the fourth rank. Further, Vathavurar seems to have been a contemporary of Vara-guna-pandya of the 9th or

10th c. He condemns Mayavadham, which took its shape in the 9th c. with Sankaracharıar, 'மீண்டிய மாயாவாதமென்னுஞ் சண்டமாருதஞ் சுழித்தடித்தார்த்து'. Again, the Devara writers seldom refer to Agamas but always mention Vedas and Vedangas, and even when they speak of Agama, there is no indication of their reference to the Tamil Agamas. 'பன்னாலாகமஞ் சொல்லுந் தன் பாங்கிக்கே'. Vathavurar makes frequent mention of Agama. In Sıvapurana he has ஆகமமாகி நின்றண்ணிப்பான் றாள்வாழ்க ; In the Kirthi-thıru-Abaval occur

"மன்னு மாமலை மகேந்திர மதனிற்
சொன்ன வாகமந் தோற்றுவித் தருளியும்"
"கேவேட ராகிக் கெளிறது படுத்து
மாவேட் டாகிய வாகமம் வாங்கியு"

These references show that in the age of Vatha-vurar Agamic literature began to raise its head till it became popular in the 12thC. as Saıva Siddhanta literature. Vathuvurar had his Guru and diksha, but none of the 63 siva bhaktas, except Tirumular, had it. Moreover, Devara hymners use the word 'mala' to denote Maya and Karma, but nowhere in all the hymns is there even a casual reference to 'anava'. The expression 'mum-mala' occurs in many a pathıkam of Vathavurar: 'மூலமாகிய மும்மல மறுக்கும்,' 'மும்மலப் பழவினைக் குளமுந்த வும்,' 'உள்ள மலமூன்று மாய வுகு பெருக்தேன்,' 'மும்மை மல மறுவித்த முதலாய முதல்வன்றன்'. Another point to be noted is that in all devara literature there is no verse signifying the merging of the bhakta ın siva, but the prayer rings throughout that the bhakta should approach the Lord's Feet. The Saivas accepted the theory of mergence only later on. Vathavurar's poems are full of that idea : 'சிவமாக்கி யெனையாண்ட,' 'தன்னைத் தந்த வென்றனமுதை' 'பொல்லா மணியைப் புணர்ந்தே,' 'சென்று சென்றணுவாய்த் தேய்ந்து தேய்ந்தொன்றாந் திருப்பெருந் துறையுறை சிவனே.' Again, Virutham was used by the

hymners, but Vathavurar has used Viruttham and thurai freely. Among his works are kovai, sathakam, ammanai, patthu, thasangam etc., varieties of poetical compositions. If Vathavurar belonged to ancient times, his kovai should have been quoted by the senior commentator, Ilampuranar, whereas 15 Kalithurais have been cited from the kovai on a Pandya king of the 8th C. in the commentary on Iraiyanar's Ahapporul. All these tend to prove the posteriority of Vathavurar.

The next point of dispute is about Perum-thurai. It was located on the west coast and identified with Thiru-puni-thura, a sea-port in the Cochin state on the basis of 'Kuda nadu'. But Thiru-perun-thurai is said to be on the east coast, situated a little to the *north-west* of Madura.

The melting nature of the strains cannot be shown in an English rendering. The great crisis in the life of the great saint was his sudden conversion from sensual thraldom into a Jivan mukta. In his decads and elsewhere he celebrates the ethical value of pain or suffering in the perfection of the higher nature of man. Siva's boundless grace is the keynote of many of his songs, and one may cross the sea of birth and reach the shore of bliss beyond by contemplating on Panchachara or the five mystic letters, *nā, mā, si-vā-ya*. It is hardly possible for any alien to comprehend the redemptive power of this mantram or the significance of Siva's Dance. Even the Rev. Dr. Pope, who had been a student of Tamil all his life, could not do it and hence spoke of the 'strange combination of high spirituality and *gross idolatry* in the lyrics'. The mantra is purely Tamilian. A practical proof of it is that no Aryan, man or woman, bears it as a name, whereas it is used very largely by the Tamils. Nama Sivaya, or Siva-*dya*-nama means 'Ours is the host of Siva,' and the Tamilians reverence the siva-bhaktas as their own.

3. St. Appar. Jnana Sambandhar addressed *Marul-neekiar*, son of Pukalanar and Mathiniar of a celebrated Vellala family at Thiruvamur in Thiru-munaip-padi, as appar (father) when he met him at Shiyali. The other names by which he is known—Thiru-navuk-karasu, Sol-Ko, Vakku Isar, all synonymous terms—are for his literary merits. The main incidents of his life are his conversion to Jainism, his reconversion to Hinduism effected by his love for his sister Thilaka Vathiar and by the cure of *sulai*, a painful colic, which had afflicted him, and his miracles in the various places of his pilgrimage. After the death of his parents, both of whom were staunch Saiva devotees, Marul-neekiar felt the instability of life and worldly glory and lavished his inherited wealth and possessions on charitable works. He caused new tanks to be formed, wells dug up, groves planted, water-pandals put up, and charity houses founded. Poets too shared his bounty. He renounced the world and turned an ascetic and, not knowing wherein the saving beneficence lay, halted between two opinions on religion. Ultimately the pendulum of his hesitating mind swung to Jainism, and he, for his proficiency in the Jain lore, was called Dharmasena when he overthrew the Buddhists in a controversy. As a devout Jain he lived long at Pataliputra, (Thiru-pathiri-puli-yur or Cuddalore New Town), when he had an attack of the painful colic. The Jain doctors tried their level best to cure the malady but in vain. Writhing in agony, he thought of his sweet angelic sister and on a midnight quit his Jain abode for hers. He wore holy ashes and sang hymns in praise of Siva. The dire disease left him for good. The Pallava king, at the instance of the Jains, recalled him and subjected him to a series of trials. He gave poison, put him in kilns, under the feet of elephants, and in the sea stone-bound, and all these could not do away with his life. The king too, therefore, embraced Saivaism. From Thirup-pathiri-puliyur where he sang the *Namasivayah-pathikam* to the unseen Helper he went to shrine after

shrine and composed pathikams or poems of ten stanzas each. At Shiyali he met Jnana Sambandhar, the gifted child and son of God, and both lived together for a time at Srikari (or Shyali). Bidding farewell to his younger contemporary, he proceeded to Thingalur, where he shared the hospitality of Apputhi, a devout Brahmin, and gave life to his dead boy. Apputhi's goodness of heart and broad sympathies made so deep an impression on his mind that he eternized his name in the beautiful hymn composed at Thirup-puvanam. At Thiruvarur he stayed longer and composed many psalms, including that one of proverbial sayings.

Once more he met Jnana Sambandhar, and both visited a few shrines together. At Thiruvili-milalai God appeared to them in a dream and told them to feed the famine-stricken with two gold pieces which they might find at the foot of the image of the local god. They did accordingly and rached Vetharanyam. There they exhibited their feats at hymning. Appar's hymn opened the long-shut doors of the inner shrine while Sambandhar's closed them. This incident was allegoric. The Vedas and Upanishads in Sanskrit were sealed books to many, as learning had decayed after the Sangam age and as other heterodoxies had borne sway; and they were opened by the Saiva reformers, who showed the force of the Divine love and grace and mercy. They, then, separated, and Appar passed through Pasur and Thiru-pukalur, he passed away in his ripe old age; he was eighty-one at the time of his death. Of the forty-nine thousand hymns said to have been composed by him, only 315 are extant, and they form the second three collections of the Adankal Murai.

The poetry of St. Appar is not so popular as it ought to be for two reasons; one is the lack of sandhams, and the other want of commentaries. Yet a student of research will find in

his poems a mint of information of the past history and civilisation of the Tamils. As a social reformer, he set no value on the caste system ; he looked upon the pulaya and the so-called high casteman with an equal eye if both were virtuous and holy. He was also a religious reformer. He needed no priest intermediary between God and himself. As a theologian, he condemned the unhygienic practices of the Jains and their materialism as they had no faith in God or in a future life and as they were perfectly contented with the experience of the five senses. St. Appar was an ideal ascetic and sympathised with all orders of creation. He loved animals, birds and boys at play He was an expert agriculturist, and his Devaram bristles with agricultural metaphors and similes. 'மெய்மையா முழவைச் செய்து' (தனித்திரு நேரிசை St 2), 'உயிர்கிலை யுடம்பேகாலா' (திருவாரூர், திருநேரிசை St. 7), 'புள்ளுவரைவர் கள்வர் புனத்திடை' (தனித்திரு நேரிசை St 5), He knew the art of navigation well, probably because he visited foreign lands as Jain pontiff: he depicts the difficulties of voyage, escapes from whirlpools, want of food, and subsistence on sea-products, 'மனமெனுந் தோணிபற்றி' (திருவொற்றியூர், திருநேரிசை St. 2), 'கழியிடைத் தோணிபோன்றேன்' (திருக்கடவூர், நேரிசை St. 6). 'பொய்மாயப் பெருங் கடலிற் புலம்பாநின்ற' (திருவாரூர் திருத்தாண்டகம் St. 1), 'துன்பக் கடலிடைத் தோணித் தொழில் பூண்ட' (திருவையாறு, திருவிருத்தம் St. 6) During his life wars betweeen Pallavas and Chalukyas were frequent and exterminating, and he must have witnessed carnage in gory fields 'படைகள்போல் வினைகள் வந்து' (திருக்கோவல வீரட்டானம் St. 7) 'தினைத்திடை யாக்கை பேணி' (ditto St. 9). More than forty percent of his hymns will be found to treat of domestic life, love and beauty, the perishable nature of the human body, and the pleasures and luxuries of life that hamper the quest of salvation He condemns the miser, the liar, the cheat and backbiter and likens human life to the *unjal* or swing play. Neither misan-

thropist nor fatalist, he held that the true hermitage must be built in the inner world. St. Appar had exquisite taste for music and cared more for sound or euphony than the form of verse. He enjoyed the warblings of birds and the hum of insects. The chapter entitled 'Thiru-Arur Proverbs,' is full of self-condemnation for his conversion to jainism. As a Jain pontiff St. Appar must have read Sanskrit literature as well. His poetry is mainly lyrical, but it is also narrative and descriptive, Siva being his typical hero. The dramatic strain of his narration may be seen in திருமறைக்காடு and ஸ்ரீகைலாயம் சேரிசை which deal with Ravana and Mt. Kailas, his aerial car, his attempt to lift the mount, his groan under the Lord's toe, his strong will, his veena play and reward of Divine Grace. The refrain of 'என்றிறைவன் மதித்து நோக்கிலனாகவே,' the repetition of 'கண் சிவந்து' and the alliteration of க serve the double purpose of stirring up the drowsy spectators and exhibiting in high sounding terms the heroic and proud Ravana who had physical prowess, who was dogmatic and would listen to no cunning counsel. The 'Kantrapur' hymn teaches the daily duties of the Saivites.

The next question is whether St. Appar lived and died as a bachelor or was a married man at any time of his long life. He should have been in the midst of the Jains for at least a quarter of a century in as much as he attained the high position of Darma Sena or Spiritual Guru. He should have married some some member of the Jain royal family and been father of some children. The desertion of the family, rather than his apostasy, must have been the cause of the manifold persecution meted out to him. Many of his stanzas about women and their wily charms, the love of wives and children and kindred dependent on the possession of wealth etc. confirm his married life. Vide st, 10 பலவகைத் திருத்தாண்டகம்.

The Thevaram of St. Appar affords hints about the Tamil nan-marai as god-given and as an exposition of God, and about the worthlessness of the external ritual devoid of divine faith. Siva sat at the foot of the mountain banyan and preached the fourfold Tamil Scriptures to four Tamil Munis on virtue, wealth, pleasure and bliss, 'கங்கையாடிலென்,' 'சாத்திரம் பலபேசுஞ் சழக்கர்காள்' 'கோலும் புல்லு மொருகையில் கூர்ச் சமுந் தோலும்பூண்டு துயருறிலென் பயன்' etc. frankly condemn the pharisees in religion. 'அங்கமா யாதியாய் வேதமாகி அருமறையோ டைம்பூதந் தானேயாகி,' 'மறையுடைய வேதம் விரித் தாய்போற்றி,' 'பலவேதம் அங்கமாறு மறை நான் கவையுமானார்'. Those and other verses throw light on Vedas and Marais as separate books and on Vedas incorporating the Marais at some later time. The history of the composition of the first three Vedas known as family prayers of Rishis at different times and in different places and at vast intervals and of their compilation as four by Vyasa some centuries later after the time of Amara Simhan (500 A. D.), the nature of their composition at haphazard as prayers for rewards to manifold or multiplicity of gods instead of being heart-pourings to one Divinity and teaching the four-fold object of life-pursuit, and the fact of their human make as contrasted with the divine gift of the Marais about the hidden God point to their separate existence at a remote time. These hints and speculations will be thoroughly worked out in the process of the suns.

One well-known stanza of St. Appar's connected with his persecution is hereunder given in its English garb :

"மாசில் வீணையும் மாலை மதியமும்
வீசு தென்றலும் வீங்கிள வேனிலும்
மூசு வண்டறைப் பொய்கையும் போன்றதே
ஈச னெந்தை யிணையடி நீழலே"

"Gladdening like the advancing spring tide;
Cooling like a tank where bees
Drunk with newly gathered honey
Hum midst overhanging trees;
Like the evening moon delightful;
Like the faultless Veena sweet;
Like the zephyr soft refreshing
Are my Father Isan's feet".

4. **St. Jnana Sambanthar**, the marvellously precocious sage, was born at Shiyali (Brahmapuram, Venupuram, or Thoni-puram) as the son of Sivapatha-Viruthayar and Baghavathiyar, rigid saivites of the Gownia gotra. At the age of three, he accompanied his father one morning to the bathing ghat of the local temple tank. Busy with his own ablutions, the father forgot the presence of his son; and the boy, left to himself, cried and wept, and called out for his mother. The local goddess heard the cry, and, appearing before the boy, gave him a cupful of her own milk. The boy drank the holy draught and forthwith became Thiru-Jnana-Sambantha or the one related (to the godhead) through wisdom. In the meantime, the father, having finished his ablutions, came up to his boy, and demanded an explanation for the cup in his hand. The child, called thence Aludaya Pillai, broke out in verse, and, pointing to the divine figure just vanishing through the sky, proclaimed the source of the gift. The hymn still exists, and is the very first of the compilation called *Thevaram*. After declaring himself the elect, Sambanthar found no rest. Crowds of people looked at the prodigy and invited him to their villages. He heartily responded to their calls, and commemorated his visits, by composing hymns of ten stanzas in praise of Siva and the villages visited. In his tour he was met by Thiru-nilakanda Yalpanar, who accompanied him. He went to Thillai (Chidambaram) where God gave him a litter and paraphernalia. Returning home, he was invested with the sacred cord, and the

young Guru raised unbounded admiration among the people. Travelling about from shrine to shrine in company with Appar, and arriving at Vetharaniam, he received an invitation from Mankairkarasi, the queen of Kun Pandya of Madura. The object of it was to convert her husband from Jainism to their traditional faith. The youthful sage readily responded to the call. While at Madura, he championed the cause of Vedic Saivaism against the Jains and worsted them in the contest. Tradition says that 8000 of the Jains committed themselves to the block to keep up their vow. The king became a Saiva and lost his hunchback. Then the young saint resumed his travels and visited about 200 places. In his sixteenth year he married the daughter of a pious Brahmin called Nambanthar. At the end of the sacred wedding at Nallur, a miraculous fire appeared in answer to the prayers of the bridegroom, and, all present, including the married couple, departed this life for heaven. Thus the life of this youthful sage and saint began and ended in miracles. The following are a few of them: the curing of the paralysis called Muyalakan that attacked the daughter of Koli Malava: the giving to his father of the golden parrot while at Thiruvavaduthurai: the closing of the doors of the inner shrine at Vedharaniam; the cadjan books remaining unconsumed when thrown on fire; the floating of the same in the river against the current: the revivifying of a dead merchant and of a virgin who had died of cobra-bite; and the change of male palmyra trees into female ones at Thondaimandalam.

His hymns are said to have numbered 10,000, but only 384 are extant. And these form the *first three* collections of Thevaram. There is a saying 'என்னப்பன் என்னைப் பாடினான்,' 'சம்பந்தன் தன்னைப் பாடினான்,' 'சுந்தரன் பெண்ணைப் பாடினான்.' This reminds us of the fact that each pathikam of his contains the name of the author in the *eleventh* quatrain.

The following extracts from *The Age of Thiru-Jnana Sambandha* by Professor Sundram Pillai fix the boy-prodigy's position as a religious teacher and as a poet:

" He is decidedly the greatest and the most popular of the Tamil *Rishis*. There is scarcely a Siva temple in the Tamil country where his image is not daily worshipped. In most of them, special annual feasts are held in his name, when the leading events of his life are dramatically represented for the instruction of the masses; All classes of poets, from his colleagues *Appar* and *Sundarar* to the latest of Purana writers, from the purest *Vedantists* like *Arul Nandi Sivachariyar*, from the iconoclastic *Kannudaiya Vallalar* to the *Vira Saiva Sivaprakasar*, unite in invoking his spiritual aid at the commencement of their respective literary labours ; and indeed any Tamil scholar ought to be able at short notice to compile a goodly volume of the encomiums paid to the memory of this religious teacher by an appreciative posterity.

" Even considered as a poet, he has more than ordinary claims to be remembered. His hymns, of which three hundred and eighty-four *Pathigams* or more than 19,000 lines are now extant, are models of pure and elevated diction, generally earnest and touching, but always melodious and well turned. Most of them appear to have been uttered *impromptu*; and all of them being lyrical, are set to music. The original tunes are now mostly forgotten. They were lost in the later airs introduced by the Aryan musicians of the north. Taken all in all, Sambandhar must be put down as a true and great Tamil poet, certainly the greatest in the lyrical department."

One historical event in the life of this saint is Queen Mangaiyarkarasi's embassy to him which led to the downfall of Jainism in the Tamil country. His contemporaries were Apputhi Nayanar, Muruga Nayanar, Tiru-nila-kanda Perumpanar, Siru-thondar, etc. The life of Siru-Thondar as Pallava General

and destroyer of Humpi, the capital of the Chalukya king Pulikesin II, determines the age of Jnana Sambandar to be the middle of the 7th C. If we give any credence to the parambarai of the Jnana Sambanda Mutt in Madura, the present incumbent is the 118th, and the first or original founder's time, calculated backward from the 118th on an average of twelve years per head, would be somewhere in the 6th C.

St. Jnana Sambandar always called himself *Tamil* Jnana Sambandan and *Mutthamil Viragan*, and never prided himself as an Aryan or on his Aryan cult. His hymns are known for their metrical variety and abound with beauties of nature appealing to the ear and the eye. The difficulty of the Thevara hymners was the sameness of subject, and the profusion of harmonious diction and ever fresh imagery was often availed of to relieve the monotony of subject and treatment.

The Thevara hymns of our saint illustrate 22 pans (modes of singing) and almost all his hymns close with a stanza pointing out the benefits of reading his pathikams (thiruk-kadai-kappu). The viruttams of our saint are not the viruttams of Iyal-Tamil, Vide Nachinarkiniar's commentary on sutra 243, Seyyul Iyal, Tolkappiam. Some of the customs and usages of olden times find their expression in our saint's hymns The loyalists bore banners and marks to denote the extent of the royal domains and the power of the sovereign. There were registration offices in various places for registering deeds or 'ஆவணக்களரிக் காப்பீடு'. Some of the communal deeds were engraved on the stone walls of village temples. The important temple documents were signed by the writers and kept in the custody of the sabahs or assemblies. Commentators consulted the customs of the people etc before they annotated poems The Adangal (assessment register), Avanakalari (registration offices) tirukkaikotti (offices for registration of books) etc were the ancient prototypes of their modern equivalents 'Yal-muri' or Lute-breaker is a poem

composed by our saint to teach humility to his companion-lutist. The twelve names of Shiyali are Kalumalam, Kali, Kochaivayam, Shan-pai, Sirapuram, Thonipuram, Brahmapuram, Pukali, Puravam, Puntharai, Venkuru, and Venupuram, and there are 67 hymns numbering 655 stanzas in honour of this one sacred place.

The word 'Thevaram' is differently interpreted. It means தெய்வம்+முதனடை, தெய்வம்+உரு, தெய்வம்+பாடல், தெய்வம்+பற்று, தெய்வம்+மாலை, தெய்வம்+உரியது.

To quote from my lecture on the saint, "Each pathikam consists of 11 or 12 instead of 10 stanzas as the name signifies, and the last is always a benedictory one bearing the name and seal of the saint A careful reader of the hymns will see that stanzas 8, 9 and 10 refer invariably to Siva's Grace, to the melodious Ravana in agony, to the par excellence of Siva over Brahma and Vishnu, and to the malediction on the heretic Buddhists and Jains respectively. In the first seven stanzas no definite arrangement of topics is discernible, and there seems to be ringing the changes on the nomenclature of Siva with special reference to the traditions and the scenery of the locality. All the hymns are said to contain the distilled essence of the Vedas or marais and are militant in spirit, contradistinguished from the hymns of St. Appar breathing high philosophy and humanity in every line. Further, almost every hymn of the boy-saint is instinct with the supremacy and well-being of his own clan unlike the hymns of St. Appar, in which he makes no distinction between man and man or between class and class, but applies the touchstone of sincere devotion to detect the pinchbeck and discriminate it from the true gold.

About a dozen miracles were performed by the saint in the brief span of his life. All of them imply the intervention of the supernatural. Whether a dangerous disease is cured, or a cobra-bitten person is restored to life, or the visitation of famine is averted. or a deformity is removed, or a long-shut

temple door is opened, or the Yaga demand is met, or the flooded stream is crossed on its waters making a safe passage. or heterodory is put down, or a sterile palmyra tree is made fruitful, or the bones and ashes of a girl dead months ago, safely preserved, are metamorphosed into a bashful virgin—in each of these cases the operator is God, the man of extraordinary sanctity is the supplicating medium, and the hallowed mantra uttered by the suppliant serves to move the operator to work out what the saint prays for. All this was possible in an age of absolute credulity or unreasoning faith

Both Buddhism and Jainism were the offspring of Brahminic bigotry and exclusiveness. The ethics of these religions reacted on their parent and toned down its arrogance and superciliousness. They fell when their best things were absorbed and assimilated by Hinduism and when Hinduism in its modified or qualified form reared its head. The boy—saint and the veteran saint appeared at this favorable turn of the tide. In the overthrow of Buddhism and Jainism argument was not the weapon of either combatant; both trusted to their magic and witchcraft for it The Brahmins hated the Jains more than Buddhists, because the Jains were great temple-builders and cultivators of Tamil learning. St. Jnana Sambandar denied this merit of theirs."

For a specimen of the Saint's verse, the first quatrain sung by the inspired sage is quoted below with an English translation.

"தோடுடைய செவியன் விடையேறி யோர்தூவெண் மதிசூடி
காடுடைய சுடலைப்பொடிபூசி யென்னுள்ளங் கவர்கள்வன்
ஏடுடைய மலரான் முன்னாட் பணிந்தேத்த வருள்செய்த
பீடுடைய பிரமா புரமேவிய பெம்மா னிவனன்றே."

He hath the plam-leaf roll in his ears: He is mounted upon a steer and crowned with the pure white crescent moon;

He is smeared with the ashes of the burning ground in the Jungle; He is the thief who steals away my soul.

He is garlanded with full-blown flowers; 'tis He who, in former days when they worshipped and praised him, bestowed grace,

And came to the glorious Brahmapuram; Our mighty one is He! is it not so?

5. St. Sundarar. He was born of Salaiyanar and Isai-Jnaniar of Brahmin extraction and was named by them *Nambi-Arur*. He bore another name, Van-Thondar, for his persistent devotion to God. When as a child he was playing with a toy-cart, the prince of Thiru-munaippadi was so enamoured of him that he took him home with his father's permission and brought him up in his palace. In spite of his non-Brahmin bringing up, he had the investiture of the sacred cord and had regular Vedic education. When he grew up, his father arranged for his marriage with a daughter of Sadangili Sivacharyar of Thanthuvoy Putthur and took him thither decked as a bridegroom. The young man had no sooner taken his seat than Siva appeared in the marriage pandal in the form of an aged Brahmin and claimed him as his *slave* according to his contract in a former birth. All present remonstrated with the old Brahmin, but he proved his contract. The marriage came to an untimely end, and the young man, who saw the vision of God, became a *staunch* devotee. He visited the Siva shrines at Thiruvathikai, Chidambaram, Thiruvidai-maruthur, Thiruvavaduthurai, Kumbakonam, and other places and composed *pathikams* in each and every place visited. Besides these in the Chola country, he visited the shrines in the Pandya and Chera nadus. As the bosom friend of Cheramanperumal Kalarittarivar, he accompanied him to Rameswram and passed thence to Ceylon. On his return, he stayed at Thiruppukkoli in the Kongunadu, when he performed the miracle of bringing back to life a Brahmin devoured by an alligator. He married in succession *Paravai* born and brought up in a dancing girl's house, and *Sankili* born and bred as a Vellala girl. His marriage with non-Brahmin girls shows that in

times gone by inter-dining and inter-marriage were based on the social position of the parties and not restricted by the caste system based on birth. In his eighteenth year, when he was at Thiru-Vanchik-kalam, he departed this life for Kailas on a white elephant.

37,000 pathikams are ascribed to him, but about a hundred only remain. The humorous hymns now extant make up the *seventh* collection of Thirumurai. His poems are sweet and musical and are calculated to inspire piety and devotion.

> "அப்பருக்கெண் பத்தொன் றருள்வாத வூரருக்குச்
> செப்பியநா லெட்டினிற் றெய்வீகம்-இப்புவியிற்
> சுந்தரர்க்கு மூவாறு தொன்ஞான சம்பந்தர்க்
> கந்தம் பதினா றறி".

St. Sundrar had the gift of personal beauty which charmed the fair sex and lived always on the munificence of patrons. The Thiruppugaloor pathikam has an often quoted stanza (2) which demonstrates his life-long penury.

> "மிடுக்கிலாதானை வீமனே விறல் விசயனே வில்லுக் கிவனென்று
> கொடுக்கிலாதானைப் பாரியே யென்று கூறினுங் கொடுப்பாரிலைப்
> பொடிக்கொண் மேனியெம் புண்ணியன்புக லூரைப்பாடுமின் புல
> [வீர்காள்
> அடுக்குமேலம ருலகமாள்வதற் கியாதுமையுற வில்லையே".

He was a contemporary of Pallava Thanthivarman, a Siva bhakta * who ruled between 780 and 830 and who on account

* Among the Pallava kings, some from Mahendran I to Narasimhan II, were Siva bhaktas, and Parameswaram II and his successors were Vishnu devotees. Whether Saiva or Vaishnava, they were no haters of either religion but friends of both and encouraged and helped them without distinction. The Siva temple, called Kailasanathar koil, at Alampakkam *alias* Thanthivarma-mangalam, was built by him and the lingam in it is known as thanthi-lingam after the name of the king.

of tumult could not levy tributes from the feudatories with a stern hand (பல்லவர்க்குத் திறைகொடா மன்னவரை சாமறுக்கும்) in Chidambra hymn and also of Narasingamunai-arayan and Cheramanperumal (825). In all his 100 hymns there are echoes of the thoughts and expressions of the Sangam poets. "பொறிவாயிலைந் தவித்தானையுமவிய" (Tirunel-voil st. 2), 'உறங்கி விழித்தா லொக்கு மிப்பிறவி (do. St. 4) அகரமுதலி னெழுத்தாகி st. 7, reminiscent of Kural, 'மணக்கோலமதே பிணக்கோல மதாம் பிறவி", of Naladi etc. In his Tiruthonda-thokai his list of saints includes the names of Sambandar and Vagisar and shows that he lived at least a century later.

"நற்றமிழ் வல்ல ஞானசம்பந்தன் நாவினுக் கரையன்" (Thiruppun-kur, st, 4), It is plain that Buddhism and Jainism survived the onslaught of Jnana Sambandar and that Sundarar speaks of them in his days with contempt.

"சமணரந்தியுங் கருமவீரனுந் தருமசேனனு மென்றிவர்
குமணமாமலைக் குன்றுபோல் நின்று தங்கள் கூறை யொன்றின்றியே
ஞமண ஞாஞண ஞாண ஞோண மென்றோதி யாரையு நாணிலா
அமணராற் பழிப்புடையரோ நமக்கடிகளாகிய வடிகளே".

(Hymn 33 St. 9).

Many of his stanzas are popular and on the lips of othuvars and other singers, such as 'பித்தா பிறைசூடி', (No. 1), பொன்னார் மேனியனே (No, 24)' 'பண்ணிடைத் தமிழொப்பாய்' (No. 29), 'மற்றுப் பற்றெனக்கின்றி' (No. 43), 'வாழ்வாவது மாயம்' (No. 78), 'கொன்றுசெய்த கொடுமையாற்' (No. 81).

Was slavery prevalent in the days of this Saint? God proved his contract and took him as his slave, 'மீளாவடிமை யுமக்கே யாளாய்' (No. 95, st. 1). Slavery existed in the middle ages: the feudal serfs were bound to their lord to serve and obey him in every respect. The Tamil land in ancient times had only freemen, and the idea of slavery was altogether foreign. There is

every reason to think that it was introduced into the country by the Aryan immigrants, 'அகத்தடிமை யந்தணர் were also புறத்தடிமை, as in the case of St. Sundarar. Among the Four Paths, Charya, Kiria, Jnana, Yoga or Dasa, Satputra, Saha and Sanmarga, i,e., master and servant, parent and child, friend and friend, and lover and loved, the *dasa* marga is one, which means loving service and obedience and reverence to God and his bhaktas and the bhakta loses his identity in the master The relation of parent and child implies obedience and service, and reverence and love in excess. The bond of friend and friend signifies the non-existence of *muum* and *tuum*, and, when the ideal of friendship is fully comprehended, all the episodes in the life of St. Sundara will be easily explicable " ஏழையாய் இசைப் பயனும் இன்னமுதாய் என்னுடைய தோழனுமாய் யான்செய்யுந் துரிசுகளுக்குடனுகி." The lives of the four saints represent this fourfold relationship. The four margas are four stages in the pilgimage of man's life. As one reaches the higher path, life has a fresh meaning and beauty, and as his intelligence and love ripen, he ascends the ladder and reaches the top *i.e.*, Sanmarga. The duties of this highest marga are thus defined by St. Tirumular.

"பசுபாசம் நீக்கிப் பதியுடன் கூட்டிக்
கசியாதநெஞ்சம் கசியக் கசிவித்துத்
தெரியாத வுண்மைச் சொரூபோ தயத்துற்று
அசைவான தில்லாமை யானசன் மார்க்கமே".

The miracles of St. Sundarar are a few only. They are the disgorging of a boy swallowed by an alligator ; the lord's grant of mounts of paddy grains which the demons carried to the house of Paravayar, and which they spread all over the town of Arur, the transformation of bricks into gold plates in the morning (hymn 34,, the loss and recovery of his sight, and the appearance in Kamalalaya tank in Arur of the gold coins

thrown into the river Manimuttham (hymn 25). The last miracle has given rise to a proverbial saying 'ஆற்றிலிட்டுக் குளத்திலே தேடல்.' The stanza, composed by the saint when heckled by his wife,

"எத்தா திருந்தறியே னிமையோர்தனி நாயகனே
மூத்தா யுலகுக்கெல்லா முதுகுன்ற மமர்ந்தவனே
பூத்தா ருங்குழலாள் பரவையிவள் தன்முகப்பே
கூத்தா தந்தருளாய் கொடியேனிட் டளங்கெடவே".

refers to this incident.

The age of *lilas* or miracles, it is said has gone and is followed by the age of reason and conviction. ' All history shows that in exact proportion to the intellectual progress of nations, the accounts of miracles taking place among them become rarer and rarer until at last they entirely cease." But as science progresses, it enacts miracles of a different kind, and the possibility of their final cessation seems to be remote. Prof Huxley writes: "If a dead man did come to life, the fact would be evidence, not that any law of nature had been violated, but that these laws, even when they express the results of a very long and uniform experience, are necessarily based on incomplete knowledge and are to be held only on grounds of more or less justifiable expectation." Like this eminent thinker and scientist, the great speculative metaphysician, Lotze, explains the possibility of miracles as follows: "The whole course of nature becomes intelligible only by supposing the co-working of God, who alone carries forward the reciprocal action of the different parts of the world. But that view which admits a life of God which is not benumbed in an unchangeable sameness will be able to understand his eternal co-working as a variable quantity, the *transforming influence of which comes forth at particular moments* and attests that the course of nature is not shut up within itself. And this being the case, *the complete conditioning causes of the miracle will*

be found in God and nature together, and in that external action and reaction between them which perhaps, although not ordered simply according to general laws; is not void of regulative principles. This vital, as opposed to *mechanical*, constitution of nature, together with the conception of nature as not complete in itself—as if it were dissevered from the Divine energy—shows how a miracle may take place without any distance elsewhere of the constancy of nature, all whose forces are affected sympathetically, with the consequence that its orderly movement goes on 'unhindered." In the light of the opinions of the great scientist and the great philosopher, the performance of miracles is still an open question, and minds of ordinary calibre have yet to 'accept a miracle, instead of wit,' as the poet says.

The lives of these poet-saints will be found in greater detail in Sekkilar's *Peria-puranam*.

SECTION II.

The Twelve Alwars

1. Introduction. The worship of Vishnu is claimed to be as old as the Vedas and passed through the two stages, Vedic and Puranic. In the Vedic stage Vishnu was a solar deity and held a lower rank to Indra's friend or companion. In the puranic stage Vishnu became one of the triad and assumed the function of protector. The Vishnu cult was developed in Sonth India by the Alwars, who sang his praises and spread his worship. The Ramayana and the Mahabharata, the Bhagavatha and the Vishnu Puranas, describing the wonderful feats of the various incarnations of Vishnu, as Rama and Krishna, were founts of inspiration for the works of the *Alwars* or 'men of deep wisdom'. The hymns sung by

them were collected and ordered and put together by St. Nathamuni into one volume, entitled the *Nalayira-Prabandham* or the 'Book of Four Thousand Hymns', which came to be regarded by the Tamil Vaishnavas as sacred as the Vedas. Nathamuni was a contemporary of Nambi-andar-nambi, and he was inspired by the latter to do a like service to the Vaishnava hymns. The Alwars or the Vaishnava saints are twelve in number, though they were only ten at first and had an accession of Andal and Mathurakavi in later times. The twelve Alwars have been classified in different ways by different classifiers, as Amuthanar, Para-sara Pattar, Perumal Jeeyar, Vedanta Desikar, Mana-vala-mamuni, and Nathamuni. The orthodox Vaishnavas hold that the Alwars were the incarnations of the sacred weapons and vehicles of Vishnu'. The lives of the Vaishnava saints are found in *Guruparampurai* or the genealogy of the Gurus and in *Alwar Vaipavam* or the chronicles of Alwars relating the events and occurrences connected with these saints. Very little is known of the biographies of Poikayar, Peyar and Puthatthar. The names of the Alwars, the number of hymns sung by each, their birth place, and the number of shrenes celebrated by them are given below.

Pallava nadu	1. Poikayar	100	Conjeeveram	7
	2. Puthatthar	100	Mahabalipuram	14
	3. Peyar	100	Mailapur	13
	4. Tirumalisaiyar	216	Tirumalisai	20
Chola nadu	5. Tiruppan Alwar	10	Urayur	2
	6. Thondaradippodi	55	Thirumandankudi	1
	7. Thirumangaiyar	135	Thirukkurayalur	88
Chera nadu	8. Kulasekhara	105	Quilon	8
Pandia nadu	9. Periyalvar	473	Srivilliputtur	16
	10. Andal	173	do	8
	11. Nammalwar	1296	Alwar Tirunagari	36
	12. Madhura Kavi	11	Tirukolur	

From this list it will be seen that the largest number of hymns contributed to the Prabandham have been by Tirumangai and Nammalwar and, next to them, by Periyalwar and Tirumalisai. Of the 4,000 making up the Vaishnava Scriptures, the *first* thousand (really 947) is known as *Tiru-moli*, which comprises the hymns of Periyalwar, Andal, Kulasekhara, Tirumalisai, Thondaradippodi, Thiruppan, and Madurakavi; the *second* thousand (really 1134) known as *Peria-thiru-moli* was the work of Thirumangai; the *third* thousand (correctly 817) was the contribution of the first three Alwars, called *Iyal-pa*, and of Thirumali-sai, Nammalwar, and Thirumangai; and the *fourth* thousand (strictly 1102), called *Thiru-voi-moli*, was entirely the work of Nammalwar.

The first Alwars witnessed no jarring alien faiths in their time; Tirumalisai, Tirumangai and Thondar-adi-podi had enough of them and opposed Saivaism, Jainism and Buddhism alike. Tirumalisai, Nammalwar, and Kaliyan were the greatest of the Alwars or Vaishnava saints; and Nammalwar lived at a time when the land was almost free from alien religious influences and when the Vaishnavas and Saivas were at peace.

2. The Four-thousand Psalms.--The first ten Alwars are named in the following venba:

> "பொய்கையார் பூதத்தார் பேயார் திருமழிசை
> ஐய னருள்மாறன் சேரலர்கோன்-துய்யபட்ட
> நாதனன்பர் தாட்டூளி நற்பாண நற்கலியன்
> ஈதிவர்தோற் றத்தடைவா மிங்கு".

These with *Andal* and *Thirumangai* are the dozen Alwars worshipped as so many incarnations of Vishnu. Their contributions of hymns and prayers in praise of Vishnu make up the *Nalayirap-prabandham*. To this sacred work esteemed by the Vaishnavas as the second Veda, *Thirumangai*

and *Nammalwar* have made the largest contributions of 1,351 and 1,296 respectively, that is, 2,647 stanzas, more than half the work.

3. The First Alwars. *Poikaiyar* was born in Conjeevaram, *Puthatthar* in Mahabaleshvaram, and *Peyār* in Mylapore. All of them were pious adherents to their faith and once proceeded, each without the knowledge of the other, to worship Vishnu at Thirukkovalur near Thiruvannamalai. At sunset, they offered their evening prayers and sought houses to sleep in. Poikaiyar found shelter for the night in a songster's house. Then Puthatthar came by the way and asked Poikaiyar whether he could allow him to pass the night with him. He answered in the affirmative and, at the same time, observed that one could take bed and two sit there. Scarcely had he finished his observation when Peyar put in his appearance and requested the sojourners to accommodate him for the night. Both readily consented but remarked that one could lie down, two could sit, and three could stand there conveniently. Thus the three were standing the whole night and felt, at dead of night, the pressure of an invisible soul in their midst, discommoding them and struggling to crush them. Poikaiyar composed an *anthathi* with the Sun as his Lamp, and Puthatthar with Love as his Lamp. At the sight of these two lamps the gloom that had prevailed in the house vanished, and Thirumal was seen among them. At once Peyar broke out in an *anthathi* of praise to Vishnu. The opening stanzas of their anthathis are as follow:

> "வையந் தகளியா வார்கடலே நெய்யாக
> வெய்ய கதிரோன் விளக்காகச்—செய்ய
> சுடராழி யானடிக்கே சூட்டினேன் சொன்மாலை
> இடராழி நீங்குகவே யென்று.

அன்பே தகளியா வார்வமே நெய்யாக
வின்புருகுஞ் சிந்தை யிடுதிரியாய்-நன்புருகி
ஞானச் சுடர்விளக் கேற்றினேன் நாரணற்கு
ஞானத் தமிழ்புரிந்த நான்.

திருக்சண்டேன் பொன்மேனி கண்டேன் திகழும்
அருக்க னணிநிறமுங் கண்டேன்—செருக்கிளரும்
பொன்னாழி சண்டேன் புரிசங்கங் கைக்கண்டேன்
என்னாழி வண்ணன்பா லின்று.

These three make no allusion to Buddhism in their verses. Their verses are in Ven-pa metre and make up the Iyal-pa.

St. Poikaiyar was not the author of 'Kalavali,' and the two authors were different men. The famous bard was a court poet of the Chera ruler, Kodai Marpan and eulogised Tamil kings (Puram 48—9) and thereby eked out his livelihood. The saint respected no man but Vishnu. 'மாயவனை யல்லால் இறை வேறு மேத்தா தெங்கா.' Both Poikai and Pey have celebrated Vinnagaram or Vishnu Nagar in Conjeeveram, built probably by Paramesvara Varma II, a Pallava King, about A. D. 690. The hymns of the first three saints sing of the miraculous sports and feats of Vishnu as Vamana, Narasimha, Rama and Krishna, and are said to have visited the shrines of Srirangam and Kumbakonam in the Chola country, and of Thirumal—Irum-solai and Thiruk-kottiyur in the Pandian dominion. Some seem to doubt his visit to the Pandya shrines.

4. Thirumalisai, so called from the name of his native village, *Thirumalisai*, was an uncompromising Vaishnava and passed his life, incessantly combating the professors of Saivaism and converting as many of them as he could to his faith. In making verses he did not fall short of his contemporaries. His *Nan-mukhan Thiru Anthathi* is one of the contributions to the Four Thousand Psalms. His patron was

Manikannan. When he fell out with the Pallava king, * the latter tendered an apology and pacified the angry poet. According to a tradition, Thirumalisai was the iconoclast Saiva sage Siva-Vakiyar turned into a Vaishnava and hence his rancour against his old faith. In his *Anthathi,* he spits his venom against the Saivas, Jains and Buddhists as follows:

"அறியார் சமணர் அயர்த்தார் பவுத்தர்
சிறியார் சிவப்பட்டார் கள்".

Another work of this poet, philosopher and Yogi is *Thiru-chanda-viruttam,* admired for its melody. In this poem he alludes to his birth as the son of a rishi and to his nurture by a hunter.

குலங்களாய வீரிரண்டி லொன்றிலும் பிறந்திலேன்
நலங்களாய நற்கலைகள் நாவிலும் நவின்றிலேன் ".

The latter line expresses his modesty and self-disparagement; he knew Sanskrit and Tamil classics very well. He was a monotheist, and called his god Vishnu, who, though ubiquitous could be seen or cognised only by pious souls. He belonged to the age of religious revival, which was the 7th C. The expression 'Gunabara' in 'துக்கை கொடுத்தளித்த கோனே, குணபரனே' does not refer to the Pallava King, Mahendra Varma I but seems descriptive of Vishnu himself. Though there are verses in the Chanda Viruttam quite similar to Siva Vakkiar's (compare 1, 2, 3, 4, 17, 79 etc., of the Viruttam and 308, 237, 266, 265, 264, 268 etc.), Siva Vakkiar was a Siddhar and a theist of the iconoclastic type, whereas Thirumalisai was a sage and a saint, and a monotheist.

* The Pallava dynasty flourished about the 7th C. Mahendra Varma I and Narasimha Varma II (A D 675) were saivites and built Siva temples, as Gunabhareswram, so called after the latter Gunabhara held by Varma I.

5. Nammalvar *alias* **Satagopan,** 'the Lord's Chosen,' a Vellala by caste, was born at Thirukkurukai, called at present Alwarthirunakari on the banks of the river Tamiraparni. He was also known as *Parânkusar* His parents were Kari and Uthaya-mankai. The child neither sucked nor cried and yet was alive and growing. His parents left him in the local temple, when he took his seat under a tamarind tree as a yogi. In this manner he passed his life till he was sixteen summers. When Mathura-Kavi who passed by the way saw the young yogi, he opened his lips and, seeing Vishnu appear, poured forth hymns in his praise. Mathurai Kavi committed them to writing. His precocious genius made his parents believe that he had been called on in this birth to perform some higher duties He was, therefore, brought up by his parents with greater attention and more eager love. The spontaneous flow of poetry from his lips won him the title 'Mahakavi.' His flowing verses form more than a third of the Pirabandham. They are *Thiru-virutham*, *Thiru-Asirium*, *Peria-Thiru-Anthathi* and *Thiruvoi-moli*, giving the essence of the four Vedas. The first numbers 100, the second 7, the third 87, and the last 1000, stanzas in 100 pathikams. In all of them, he addresses Vishnu as a humble petitioner to free his soul from the dirty prison and show the way to salvation. In Thiruvoimoli st. 40, there is a reference to the jarring sects:

"இலிங்கத்திட்ட புராணத்தீருஞ் சமணருஞ் சாக்கியரும்
மலிந்து வாது செய்வீர்களு மற்றுந் தெய்வமுமாகி நின்றான்."

His poems make no reference to any historical personage or events: they show that he set no value on caste distinctions:

"குலந்தாங்கு சாதிகள் நாலிலும் கீழிழிந்து எத்தனை
நலந்தானிலாத சண்டாள சண்டாளர் களாகிலும்
வலந்தாங்கு சக்கரத் தண்ணல் மணிவண்ணற் காளென்றுள்
கலந்தார் அடியார் தம் மடியா ரெம்மடிகளே."

Nammalwar was a good student of *Kural* and his poems contain many references to or snippets from it. Vide Tiruvoimoli V iii 4; V vii. 4 He was not the last of the Alwars and the first of the Acharyars, as has been alleged, and had enough of puranic knowledge.

> " ஞான விதி பிழையாமே
> பூவில் புகையும் விளக்கும் சாந்தமும் நீரும் மலிந்து
> மேவித்தொழு மடியாரும் பகவரு மிக்கதுலகே."

Betel-leaf, introduced in the 6th C was much in vogue in the days of this saint. Vettilai, Vellilai, adaikai, Ilai-amirthu, betel-leaf-roll or thirayal occur in his hymns. Srivilliputthur was not a prominent Vaishnava shrine in his days and had no hymn from his pen. His pathikams bear no marks of the persecution of the Jains and Buddhists nor do they contain any bitter invectives against them. If it were true that Nathamuni and Mathura-Kavi were his disciples and that he taught them his Thiru-voi-moli and other works, it would stand to reason that this sage came into the world in the early part of the 9th C and lived for about a century. Thus the result of the researches is that he lived either in the 7th C when different religious sects warred against one another or in the 9th C, when there was no bickering among the sects.

6. **Mathurakavi,** native of Thirukka'ur, was bred up by a wealthy landlord. His natural proclivities directed him to visit foreign places, and he went to Ayodhya. He visited all the Vishnu temples on his way and took his way home. On his homeward journey, he received anew, by the grace of Nammalvar, the olden contributions to the Prabandham unhappily preyed upon by white ants without a relic. In this new work, the long and religiously hoped-for emendation of

> சரண மாகுந்தன் தாளடைந் தார்க்கெலாம்
> மரணமானால் வைகுந்தம் கொடுக்கும் பிரான்

into *மரணமானால்* etc., finds its proper place. But for this correction, there can, in fact, be no distinction between the lives of a devotee and a debauchee if both of them meet death alike; and but for it there can be no stimulus to a hopeful, active, religious life. According to the new version, it is nothing but right that the pious soul is given considerable latitude to avoid the Valley of the Shadow of Death and attain bliss, pure and unstinted. His quota to *Nalayira Prabandham* consists of eleven stanzas in praise of Nammalwar, his spiritual teacher.

> " *மிக்க வேதியர் வேதத்தி னுட்பொருள்*
> *நிற்கப் பாடியென் னெஞ்சுள் நிறுத்தினான்*
> *தக்கசீர் சடகோப னென்னம்பிக்கு*
> *புக்ககாத லடிமைப்பய னன்றே.*"

7. **Kulasekara Perumal**, son of Thirithirashtran, king of Malayalam, was born in the purple and known as Pandya. He abdicated his throne and turned a Vaishnava fanatic. He visited Srirangam, Conjeeveram and Thiruppathi—the three sacred places of pilgrimage to the Vaishnavas of all degrees. He never returned home. He lost his life at Mannargudi in the Tanjore District or, as Vaishnavas put it, was absorbed into the soul of Vishnu. He had an extensive knowledge of Tamil and Sanskrit. His first work was in Sanskrit *Mukundamalai* which he himself rendered into Tamil in one hundred and five stanzas. This work too is embodied in the Prabandham.

This saint lived probably in the 11th C. The expression, '*தேட்டருந்திறல்*' used in the inscription in the 18th year of Kulottunga's reign *i. e.* 1088 on the walls of the Srirangam temple, occurs in the second decad of our saint's hymns on Srirangam Manavala-perumal, and makes some people incline to think that he lived in the 11th C. '*கொல்லி காவலன் கூடல் நாயகன் கோழிக் கோன் குலசேகரன்.*' In this passage *Kolli* is mistaken for Quilon while it refers to Kolli, a hilly place. 'Koli'

is Urayur. It was customary for the Chera King to say that they were victors over Pandyas and Cholas. Kulasekhara has not sung of Trivandram or Anandha-Sayanam or any shrine on the west coast. Thiru-Arangam, Thiru-Venkatam, Vidhvak-kodu, Thiru-k-kannapuram and Thiru-Chitra-Kutam are the only places honoured by the saint. If Nathamuni, the compiler, lived later than the Alwars, our conjectural date might obtain confirmation.

8. **Periyalvar.** *alias* Vishnu Chittan, or Pattar-Piran, a Brahmin of Srivilliputhur, which was then a new settlement (புதுவை, புத்தூர்). His verses describe the life-adventures of Krishna. 'கொங்கும் குடந்தையும்' occurring in II, vi, 2 refers to the annexation of Kongu nadu about 890 A. D. by the Chola king Aditya I, whose son held his capital at Kumbakonam or Kudanthai. The saint lived in the days of Naudhi Bodha Varman and Nedu maran, king of Madura or Kudal, known also as Nedum-chadayan, or Maran-chadayan who was Victor at Nelveli, and his priest was a favourite of the ruler and went by the name of Abimàna Thungan. As a contemporary of these men, Periyalvar should have lived somewhere in the 9th c. Our knowledge of *Periyalvar* does not extend beyond the triumph that he won over the court-poets of the king *Vallapa-theva-Pandiyan* and that his four hundred and odd stanzas form a portion of the Prabandham. His poems show no hatred of other religions

9. **Andal**, a pretty, bonnie lassie, was discovered at the foot of a *tulasi* plant by a staunch Vaishnava. Periyalwar. Some say that Kothai was his daughter, 'பெரியாழ்வார் பெற்றெடுத்த பெண்பிள்ளை'. Whatever the truth, he brought her up in his humble lodge and, as she grew in years, she took especial delight in making flower garlands for Vishnu. She bore another name *Sudik-koduttha Nachiyar* from the incident of the acceptance by Vishnu of the garland used by her. Her

growing affection for Thirumal, her love-embassy through a cloud, and her passionate ravings for the nuptial bliss—all these things she has expressed in an earnest and pathetic lyric of one hundred and forty-three stanzas called Nachiyar *Tiru-moli* and in Thiru-Pavai.

"திருவாடிப்பூரத்துச் செகத்துதித்தாள் வாழியே,
திருப்பாவை முப்பதுஞ் செப்பினாள் வாழியே,
பெரியாழ்வார் பெற்றெடுத்த பெண்பிள்ளை வாழியே,
பெரும்புதூர் மாமுனிக்குப் பின்னானாள் வாழியே,
ஒருநூற்று நாற்பத் தொருமூன்றுரைத்தாள் வாழியே,
உயரரங்கற்கே கண்ணி யுகந்தளித்தாள் வாழியே,
மருவாருந் திருமல்லி வளநாடு வாழியே,
வண்புதுவை நகர்க்கோதை மலர்ப்பதங்கள் வாழியே".

Her song, *Varanam-ayiram*, VI, is recited at all marriages in Vaishnava homes, and is interpreted allegorically as the union of the atman with Paramatman [the individual soul with the world-soul] or God and final absorption in the Godhead. All the important festivals at Srivilliputthur are celebrated chiefly in honour of this lady-saint.

10. Thondaradippodi, *alias Vippira Narayanar*, was a native of Thiru-mandan-gudi. He devoted his early years to the recitation of the Vedas and, in after life, was thoroughly conversant with them. He abandoned his secular life and took to a religious one. He retired to Srirangam and composed a mâlai in 45 stanzas and *Thiruppalli Eluchi*, a song daily sung by the priests to awaken the God Thirumal, especially during a festival of ten days in December, and by the people to rouse one another to their religious duties during that period. This song of 'Awakening God' is on the model of Manickavasakar's, and contains a line 'எம்பெருமான் பள்ளி யெழுந்தருளாயே', [stanza 5] which occurs in Thiru-vasakam as the refrain of almost every one of the ten stanzas making his Thiru Eluchi.

The story of Deva-Devi, a dancing girl, associated with the name of the saint reminds the reader of St. Sundarar's life. He was a contemporary of Thiru-mangai whom he thanked in person for sparing his flower-garden when he built a thiru-mathil at Srirangam. He has condemned the Buddhists and Jains in his poems

‘புலையறமாகி நின்ற புத்தொடு சமணமெல்லாம்
கலையறக் கற்றமாந்தர் காண்பரோ கேட்பரோ’—(திருமாலை)

11. Thiruppan Alwar was a low caste bard or minstrel and not a tailor, as generally believed, either by caste or by profession. A tailor discovered him, when a baby, in the open fields at Urayur and brought him up in his house. This too is doubtful. We know that he was an excellent player on the *yal* and a pious devotee ever singing hymns and doing other duties to Vishnu. His description of Thirumal from top to toe, beautiful in itself, displays more the skill of an artist than the profusion of a rhetorician.

This Alwar bore the name ‘Muni-Vahan’ because he was carried by the sage Lókasāranga into the temple at Srirangam at the command of the local deity, as Nandan Samban was taken into the temple at Chidambaram under similar circumstances by the Tillai 3000. The superiority of bhakti in either case to the superiority or sanctity by birth is well-established. The only decad of his is named ‘Amalan Ādhippirān.’ The following quatrain by Thirumalai Nambi summarises the saint's life:

“காட்டவே கண்ட பாதம் கமலநல் லாடை யுந்தி
தேட்டரு முதரபந்தம் திருமார்பு கண்டஞ் செவ்வாய்
வாட்டமில் கண்கள் மேனி முனியேறித் தனிபுகுந்து
பாட்டினால் கண்டுவாழும் பாணர்தாள் பரவினோமே.”

12. Thirumangai Alwar or Thirumangai-mannan, the last of the Alwars, and one of the most erudite,

was decidedly superior to all the other Alwars in the knack of composing verses. He was a thorough master in the composition of extemporaneous, melodious, picturesque and descriptive poems and, therefore, bore the title *Narkavi Perumal*, though Lord Sambandha disputed his claim to this high title.

In religion, he was an obdurate Vaishnava and always rose superior to the Saivaites in theological contentions. Where words had not the requisite effect, he resorted freely to *argumentum ad baculinum*. He plundered the refractory Saivas and lived a free and easy life with his ill-gotten wealth. To this depredatory life *Thirumangai* was forced as he, a tributary prince to Chola, had refused to pay him the legitimate homage and, to boot, maltreated Chola's emissaries, the tax-gatherers.

His father was one *Nilan*, a Kalla general under the Chola king and a native of Thirukurayalur in the District of Tanjore. His real name was Kalian or 'Kalikanti'. He had the reward for his military services of a group of villages called *Ali Nadu*, and his capital was Thiru-mangai, which, on all sides, had spacious buildings. He married a Vaishnava medico's daughter and became a bhakta under her influence. He visited 88 out of 108 Vishnu shrines, and three of the unvisited places of pilgrimage were Srivilliputtur, Kurukur or Alwar Thirunagari, and Trivandram. His name is bound up with the building of the third *prakaram* or wall at Srirangam at great cost by demolishing a golden image of Buddha at Negapatam. He preached against penances and warmly advocated bhakti as an important passport to the attainment of salvation. His *six poems* are said to be the six *Angas* of the four poems of Nammalwar—the Tamil Vaishnava Vedas. Thirumangai's poems are பெரியதிருமொழி, திருக்குறுந்தாண்டகம், திருநெடுந்தாண்டகம், சிறியதிருமடல், பெரியதிருமடல், and திருவெழுகூற்றிருக்கை.

There are references in his poems to Pallava and Chola kings. The battles won over the Pandyans at Mannaikudi and Nel-meli were fought by the Pallava king, Nandivarman, AD 720—60 AD. Vaira—Mehau, '*தொண்டையர் கோன் வணங்கு நீள் முடிமாலை வயிரமேகன்*,' was a title of Thanthi Varman. Ko-Chengannan, praised alike by the Saiva and Vaishnava Saints, is celebrated in his poems. All these facts tend to show that he lived about the age of St. Appar i.e. 7—8th C, rather in the second half of the 8th C.

Evidently Thondar-Adippodi, Thiruppan and Thir[illegible]gai were contemporaries. His onslaught on the al[illegible] faiths determines his age.

> " *வெள்ளியார் பிண்டியார் போதியாரென் றிவரோதுகின்ற*
> *கள்ளநூல் தன்னை.*"— (பெரியதிருமொழி).

A word in conclusion about the Pallava kings. They were known as Pottharasar and claimed Kshatriya descent. They were either Saivites or Vishnavites. Their influence was strong at first at Kanchi in the fourth century, and, when defeated by the Chalukyas, they extended their dominion in the south amid great turmoils. Their opponents were Chalukyas in the north and Chola and Pandya kings in the south, and their only and staunch supporters were Ilam sovereigns. Their government endured till the ninth century. Their southern capital, besides Kanchi, was Ma-malla-puram (not Mahabali-puram), and their principality comprised *twelve* nadus and *seventy-two* kottams between the Krishna and the Cauveri rivers. As at an earlier time, Thondaimandalam had been inundated by the Chola kings with Vellalars or cultivators from the Tuluva nadu, so the Pallava rulers filled it with Brahmin followers and patronised them with offices in the temples, Siva and Vishnu, built by them or under their auspices. A section of the Pallavas went by the name of Ganga-pallavas.

The Pallis or Vanniyars are said to be their descendants. The chief kings of the Pallava dynasty were

1. Ugrathandan *alias* Loko-athitthan. 5th century.

2. Raja Singan *alias* Simha-Vishnu, his son, builder of Kailasanath-temple at Kanchi. 6th century.

3. Kunabharan *alias* Mahendravarman, I his son, builder of four hill-fortresses in the south and of the Pillayar temple on the summit of the Rock at Trichy about 640 A. D. and convert to Saivaism from Vishnuvaism and Jainism 7th century in the days of St Appar.

4. Narasimhavarman, his son, and conqueror of Vatapi, with Sirut-thondar as his General from the Chalukya king, Pulikesin (610—644).

5. Mahendra-Varman II, his son.

6. Paramesvara-Varman, his son, who defeated the Vallabha king Vikramathitthan.

7. Narasimhavarman II. a staunch saivite and persecutor of Thirumalisai Alwar.

8. Paramesvra-Varman II, his son, a Vaishnavite, builder of Paramesvra-Vinnakaram, who made many an endowment.

9. Nandhi-Varman, his son, a weak-ruler and loser of Kanchi and many shrines.

10. Nandhi-varma-pallava-rayan, a descendant of Hiranya-varma-pallava-rayan, a great hero, and Vira Vaishnava, praised in the Nandhi-Kalambakam, and in the Bharatha-Venba. He ascended the throne in 710 A. D., St. Tirumangai Alwar has panegyrised him in his patikam, entitled *Paramesvra Vinnakaram.*

After his death, for about half-a-century, the Pallava principality was over-run by the southern kings and the Vallabha sovereigns and desolated by them. In the ninth century it ceased to exist, and the territory came to be called Jayamkonda-Chola-mandalam after the Chola conquest of it.

SECTION III

1. **Cheraman peruman** was a king, a literatus, and a devotee. Tradition would have him as the son of a Chera king or Chengol-Poraiyan. His early years were spent in paying visits to Siva shrines. Ma-kothayar was his name. According to Peria puranam, he was born at Kodunkalur. Chengol-Poraiyan abdicated his throne out of pious devotion and his ministers pitched upon the young devotee for the ruler. Cheraman consented and ruled the kingdom for a few years. His political affairs did not interfere with his devotional life. He patronised poets in his court and was liberal in looking to the wants of the Siva devotees. He accompanied St. Sundarar to all places of pilgrimage, and the places visited are named in his compositions. *Thiruvarur Mummani Kovai* was composed at Thiruvarur; *Thiru Vannatthu Anthathi*, at Chidambaram; *Thiru-Anthathi* at Vetharaniam; and *Thiru-Kailai-Jnana Ula* at Kailaimalai.

2. **Thiru-Isaippa.** The authors of this collection noted for its adaptation to music were nine Nayanmars or pious Siva worshippers, viz, Thirumalikai Thevar, Senthanar, Karur Thevar, Pum-thuruthi-Nambikada Namhi, Kanthapathitthar, Venattadikal, Thiru-Valiyamuthanar, Purushotha Nambi, and Sethi-Royer.

These poet saints have composed pathikams for Thiru-Vili-Milalai Thiru-va.vadu-thurai, Thiru-kali, Thiruk-kalanthai, Athithachuram, Thiru-kil-kottur Mani-Ambalam, Thirumuka-thalai, Thirulokkia Sundaram, Thiru-puvanam, Thiru-chathia kudi, Thanjai Thiru Raja Rajesvram, Thiruvidaimaruthur, Thiru-Arur, in all, fourteen temples. Twenty-nine sacred poems contain 301 stanzas, of which 103 were Karuvuru Thevar's in 10 pathikams. He was known as Karuvur Chitthar, who wrought miracles in the temples at Tinnevelly, Tanjore, Kuruhoor etc.

The word Thiru-Isai-pa means 'laudatory poem of God,' or 'sweet strains about God.' Kandar Athitthar was a prince.

PARANTAKAN I
(Para-kesari : Conqueror of Madura)
906—907 A. D.

Rajathitthan	Kandar-Athitthan	Avinjayan
	Madurantakan	Parantakan II
	Kandar-Athitthan (a poet of Thiru Issaippa)	Rajarajan I 985 A. D.

Sethi-Royar, a descendant of Meipporul Nayanar and Narasingamunai-Araiyar, was a prince of Thiru-munai-Nadu.

Senthanar, a singer of Thiru-veeli-milalai, was a native of the place. He belonged to the Gowndinia Gotra and had an *alias* Eran. Vide the Inscription on the wall of the western Gopura of Thiru-veeli-milalai. இவ்வூர் கவிணியன் ஏறன் சேந்தன் பக்கல்'. In Sanskrit he bore the name Jayanthan, and was called 'Siva Jnani'. Some identify him with Thiru-malikai-Thevar, though they are reckoned as two separate poet-saints. Pattinatthar praises Siva for releasing a Senthan in the following verse :

"செய்த்தனைத் திருநாங்கூரிற் சேந்தனை வேந்தனிட்ட
கைத்தளை நீக்கிக் கண்முன் காட்டுவெண் காட்டனானே".

It is said that an account of the Thiru-Isaippa writers is given in a Sthalapuranam preserved in Thiruvavaduthurai mutt.

3. Pattinatthar. As a native of Kaverip-pum-pattinam, he was called Pattinatthar, and was a fervid worshipper of Siva at Thiru-ven-kadu. He bore the nickname Thiru-ven-kadar.

His real name was Thiru-venkata Chettiar. He was a rich merchant and owned many boats. Once the news spread abroad that his boats had foundered and it plunged him in melancholy. Suddenly they were sighted off the shore laden with gold. He ran to the beach to see them. His joy was immense indeed. During his absence, a Siva sannyasi went to his house and begged alms. His wife requested him to wait until her husband's return. Put out with the delay, he gave her an earless needle tied up in a rag with a note bearing the lines :

"தீதுற்ற செல்வமுந் தேடிப்புதைத்த திரவியமுங்
காதற்ற ஊசியும் வாராது காணுங் கடைவழிக்கே."

(ill-gotten wealth, the miser's hidden treasure and even an earless needle will not serve one in his last) and went his way asking her to give them to her husband on his return. She did accordingly. He perused the lines and looked like one inspired with the light of wisdom. He freely distributed his long accumulated riches as alms, renounced his hearth and home, and lived his life from door to door. This mendicant way of dragging his existence provoked his sister to do away with his life by giving him a hot sugared rice cake, mixed with poison, but all was in vain. Another version of the story of his renunciation is as follows : When Pattinatthar was a pious householder and was feeding sumptuously all saiva devotees, an Athi-saiva brought a boy to him for sale as a slave, and the princely merchant, guessing that he had some divinity about him, treated him as a son and taught him the arts and ways of the Vaisya. The boy went to different trade centres and returned home with immense profits every time he went. At one time he spent all the treasure in an island in building a temple and in the way of alms giving, When he turned home he filled his boat with cowdung discs and took them into the treasury.

When he was asked about it, he said that each disc had golden dust mixed with it and proved it by dissolving one in water. He was shut up in prison for his fault. In prison were miracles performed, and the merchant prince was struck with them. He came to know that the prisoner was siva incarnate and released him at once. He sat at the feet of the incarnate siva and had his spiritual illumination, illustrated by an ear-less needle. Immediately he turned an ascetic, went from shrine to shrine, worked miracles, and composed spiritual songs. Later on, he passed his days at Thiru-Vottiyur near Madras in company with silly shepherd lads tending flocks. They often dug pits in the sandy soil and put him in them up to the neck. It was usual for them to do so and to take him out after a few hours. One occasion, they ran away homeward to avoid a heavy shower, leaving the victim of their sports in the pit. Next morning he was found dead.

As an ascetic, he spent his time in the meditation of God and His attributes, prayed fervently to cast off his fleshly mould and thirsted for the irradiance of the heavenly presence. His compositions form a handsome volume, and are pessimistic in tone.

"புற்புதச் செவ்வியின் மக்களி யாக்கைக்கு
நினைப்பினுங் கடிதே யிளமை நீக்கம்,
அதனினுங் கடிதே மூப்பின் றொடர்ச்சி,
யதனினுங் கடிதே கதுமென மரணம்,
வாணாள் பருகி யுடம்பை வறிதாக்கி,
நாணாள் பயின்ற நல்காக் கூற்றம்
இனைய தன்ய தன்மைய திதுவே."

(Koil-nan-mani-malai, st. 33).

Women were especially abhorrent to him. *Thiru-Ekamba-Thiru-Anthathi*, *Thiru-Ottiyur-Orupa-Orupathu*, *Thiruk-Kalumala-Mummani-Kovai*, *Thir-Vidai-Maruthur-Mummani-*

Kovai, and *Koil-Nan-Mani-Malai*, are the long pieces in the volume, and contain happy comparisons. Besides, he wrote many occasional verses, and his *impropiu* lines on his mother's corpse, when it was on the pyre and about to be set on fire, are truly pathetic :

> "முன்னையிட்ட தீ முப்புரத்திலே
> பின்னையிட்ட தீ தென்னிலங்கையில்
> அன்னையிட்ட தீ அடிவயிற்றிலே
> யானுமிட்ட தீ மூழ்கமூழ்கவே.
>
> அள்ளி யிடுவ தரிசியோ தாய் தலைமேற்
> கொள்ளிதனை வைப்பேனோ கூசாமல்—மெள்ள
> முகமேன் முகம்வைத்து முத்தாடி யென்றன்
> மகனே யெனவழைத்த வாய்க்கு."

4. Patthira-Ghiriar. Pattinatthar's pupil and companion was *Pathira-Ghiriar*, said to have been a King; but, of what country and what antecedents, tradition gives us no account. Like his master, he too abandoned his worldly wealth and dear kindred and turned a *Sannyasi*. Like him, he lived his life by begging from house to house and spending his hours in silent meditation and in disinterested devotion to Siva. His spirited ravings, songs of sorrow, or *pulambal*, consist of about three hundred and forty distiches and are of a nature to thaw the minds of even the stiff-necked, cruel-minded, and hard-hearted mortals.

The following is a translation of a few of his laments over the social and religious corruptions introduced by the Aryans:-

> " When may I know the hidden things of life
> And thus attain perfection? I would show
> How false the *Vedas* are with errors rife?
> And burn the *Sasters*, so the truths might know?
> When shall our race be one great brotherhood
> Unbroken by the tyranny of Caste,
> Which Kapila in early days withstood
> And taught that men were one in times now past"?
>
> —*C. E. Gover.*

5. Nambi Andar Nambi, of Thiru-Narayur in Chola nadu, was the *Tamil Vyasa* who compiled the Saiva hymns and grouped them into *eleven* thiru-murais The last ten pathikams of the last collection were his own. His *Thiru-Thondar-Thiru-Anthathi* formed the basis of Peria-Puranam:

He was a Brahmin pupil of Pella Pillayar. His ten poems are-Thiru-lrattai-mani-malai, Koil-Thirup-panniar-viruttam, Thiru-thondar-thiru-anthathi, Thiru-Jnana Sambandhar-Thiru-anthathi, Thiru-Jnana-Sambandhar-Thiruchampai, Thiru-Jnana-Sambandhar--Thfru--Mummani-Kovai, Thiru--Jnana Sambandhar-Thiru-Ula-Malai, Thiruk-Kalambakam, Thiru-Jnana-Sambandhar-Thiru-thokai, and Thiru-Navukkarasar-Thiru-Ekathamalai. These lines are from the last poem :

" பதிக மேழெழு நூறு பகருமா கவியோகி
பாசு நாவரைசான பரமகாரண வீசன்
அதிகை மாநகர் மேவியருளினு லமண்மூடர்
அவர் செய் வாதைகள் தீரு மனகன்வார் கழல்சூடின்
நிதியராகுவர், சீர்மையுடைய ராகுவர், வாய்மை
நெறியராகுவர், பாவம் வெறியராகுவர், சால
மதியராகுவர் ஈசனடியராகுவர், மானம்
உடையராகுவர், பாரின் மனித ரானவர் தாமே."

From the names or titles of his poems it will be seen that he was a great admirer of the Dravida Sisu, and that he eternized him in his anthathi, kovai, ula, thokai etc.

6. Sekkilar. His actual name was Arul-Moli-Thevar. His birthplace was Kuntrathoor. He bore the title *Sekkilar* as the *distingue* of the Sekkilar section of Vellalas He achieved distinction in his early years and secured the prime ministership under Ana-Paya-Chola or Kulothunga Chola (according to an inscription in the Tiruvarur temple), who

reigned between 1064 and 1113 A D. He proved a capital hand at the ministerial duties and won the good graces of the sovereign. He was dubbed as Uththama Chola Pallava-royar. On the expiry of a few months, he observed the king's passionate devouring of the Jaina work, *Jivaka Chintamani*, and his loving indulgence in hearing it read. Further, he saw that the king, like his subjects, was diametrically opposed to his traditional faith and loved Jainism. To avert this evil and save the country from falling a prey to it, he felt, devolved on him and roused his energies to their full play. With steadfastness, he broached to the king that his passionate indulgence in a Jaina work was quite injurious to the steady upkeep of their own religion. The king, with great equanimity, asked his prime minister to show him a better work than *Chintamani*. *Sekkilar* at once gave him *Nambi Andar Nambi's Thiru-Thondar-Anthathi* founded on Sundaramurthi Nayanar's eleven stanzas of *Thiru-thonda thokai* and read and explained to him, at length, the importance of the subject and the beauties of its style and diction.

The king, moved by the eloquent discourse of *Sekkilar*, requested him to expand *Thiru-thonda-thokai* into a voluminous work, a purana. Sekkilar went to Chidambaram, collected and arranged the legends, and, when he thought of versifying them, a voice in the air cried, to begin the composition with உலகெலா முணர்ந் தோதற் கரியவன் (he who is hard to be understood by the world and expressed in words). He took up the hint and completed the remarkable and composite hagiology or lives of sixty-three Saiva saints in seventy-two cantos, counting 4286 stanzas and named it Thiru-Thondar Puranam or Peria Puranam. The impatient king came to the sacred place and bowed before his poet-laureate and minister. He sent epistles to all parts of the Tamil country, to the saiva devotees in particular, and several sages and ascetics responded.

Ponnambalam or the Golden Hall was neatly decorated and overcrowded. The bard, seated on a pedestal, began to read the poem and expound the truths, and took one year from Chithrai to Chithrai (April to April). Hosts of visitors were the guests of the king. When the reading was over, the precious work was wrapt in laced silk, deposited in a golden casket, placed in a howdah along with the bard, and taken to the royal abode. The king, in appreciation of his labours. is said to have granted him Thondaimandalam. Umapathi Sivacharyar distilled the essence of this huge work in *seventy* stanzas of his Thiru-Thondar-Purana-Saram. After the completion of the rehearsal of the versified history of the Saiva saints, the Tamil Plutarch resigned his office and turned an ascetic. The grateful king appointed his brother Palarra-voyar in his place and conferred on him the title *Thondaiman.* The life of Sekkilar was written by Umapathi in a puranam.

The importance of Peria-puranam must be noted. It was not only a check to the spread of alien faiths but facilitated the propagation of the saiva faith. The sixty-three saints whose lives are told with all embellishments were of different castes and ranks : Authi Saiva 4, Brahmins 13, Kings 6, Chieftains 5, Vanikar 5, Vellalas 13, Shepherds 2, Potter 1, Minstrel 1, Fisherman 1, Hunter 1, Sanar (now called Nadar) 1, Weaver (saliyar) 1, Oilman (oil press man or sekkar) 1, Washerman (ekaliyar) 1, Pulaya or pariah 1 and caste unknown 6. Among these saints these who attained moksha by the grace of guru were 12, by worshipping sivalingam 30, and by doing service to the saiva devotees 19. The first lesson inculcated by this hagiography is that, all men being equals in the eyes of God, caste is nought to one who has renounced the world and that sivabhaktas should be honoured, irrespective of caste, or colour. Self-sacrifice and

sacrifice of everything near and dear to a householder will ensure a holy life and divine favour. Of the sixty-three lives the longest is St. Jnana Sambandhar's which is told in 1256 stanzas; next to his comes Appar's in 429; next to Appar's Kalikkama Nayanar's in 409; next to his, Cheraman's in 175 stanzas, and the lives of the rest are briefly told. These saints performed services in temples and in their precincts (கைத்திருத் தொண்டுசெய்), wore white ashes and were pure-minded (பூசுநீறுபோலுள்ளும் புனிதர்), never forgot the Lord's Feet (மாறொரர்பாகர் மலர்த்தாள் மறப்பிலார்), looked upon a potshred and bright gold alike (ஓடுஞ்செம்பொனு ... வே நோக்குவார்), and had on them rags and rosaries, and were merciful-kind and spent their time in doing service to God. (ஆரங்கண்டிகை, யாடையுங்கந்தையே, பாரமீசன் பணியல தொன்றிலார், ஈரவன்பினர்).

Apart from the flowing character of the verse, and from the bhakti rasa which flows in every line, Periapuranam is a running commentary on the Devara hymns and elucidates the subtle truths and high dogmas embodied in them which are otherwise not easy to understand. It is an encyclopedia of information of the different tribes and castes in the Tamil country and of their customs, manners, practices, modes of living, occupations, pastimes, ornaments, etc.

The types of womanly piety found in this purana deserve to be specially noted. The virtues of Ilayankudi-mara-nayanar's wife exhibited in bitter penury; of Thiru-nila-kanda-Nayanar's sweet partner who would not touch her husband for having lain with a prostitute but who was most dutiful to him; of Kunkilia-kalaya-nayanar's wife who parted with her *tali* for buying paddy to treat a sannyasi, of Siru-thonda-nayanar's wife who, at the bidding of her husband, would hack her darling for preparing a meat-dish: of Apputhi Adigal's wife

who, though her son lay cobra-bitten and dead, came forward to feast St. Appar, and of Iyal-pakai-Nayanar's partner who, without demur, agreed to live with a devotee as his dear wife, are beyond all praise. The names of these noble souls are unknown to fame. The stories of Thilaka Vathiar, Punithavathiar, and Mangaiarkku Arasiyar who were respectively St. Appnr's sister, the lady of Karaikal, and the Pandyan Queen are narrated in Periapuranam most graphically and with enough of detail.

7. **Kachiappa Sivachariar**, a native of Conjeeveram, was the son of a respectable authi saiva Brahmin, Kalathiappa Sivachariar. He mastered Tamil and Sanscrit in his early years and was a perfect scholar in grammar, literature, and vedic lore. He undertook to act the holy priest in Kumara Kottam Siva Temple. His well-known *Kandapuranam*, * based on the Sanscrit *Siva Sankara Sangithai* in six cantos, consists of 10346 stanzas and has a tradition connected with it. The first line of the first stanza of this puranam is believed to have been given by the god Kandaswamy, who is said to have corrected, during night, the hundred stanzas which the author had composed by day. *Kachiappar* took the complete work to Kumarakottam and rehearsed it, before a conclave of learned men. They asked *Kachiappar* to explain the exceptional combination திகட + சக்கரம் = திகடசக்கரம் and to quote chapter and verse from any gramatical authority to justify it. Kachiappa defended himself by saying that the first line was not his but Subramaniyam's. This explanation was not accepted. Kachiappa was at sixes and sevens, and, to the suprise of all, was helped out of the difficulty by a genius from the Chola king,

* One of the 18 puranas, with six Sangithais, known as Sanarkumara, Satha, Brahma. Vishnu, *Sankara* and Surya and containing fifty cantos.

who easily justified the combination by making reference to *Vira Solium*. The autbor took one full year to rehearse all his stanzas, and the learned men, who had attended the rehearsal, were entertained by the Vellala section of the twenty-four Kottams.

Kandapuranam comprises six cantos, *Urpatthi*, *Asura*, *Mahendra*, *Uththa*, *Thêva* and *Thatcha* omitting the *Upadesa* canto of the original Siva-rakasia-Kandam, and describes the story of Subramania and his feats and abounds in profundity of thought, beautiful imagery, and difficult passages intelligible only to the readers of Sangam works, Chintamani, puranas, Siddhanta Sastras, darsanas, and alankaras. Lately, a prose version of the puranam was made by one Parasurama Mudaliar. The following verses give the date of its composition ;—

" மதிமலிமாடம் புடைசூழ் குமர கோட்டத்
தேதமறு சகாப்த மெழுநூற் றின்மேலாய்
இலகுகந்த புராண மரங்கேற்றினனே. "

Kandapuranam is a favourite study of the Tamil people of Jaffna, and every Jaffnee has many stanzas by heart and at his fingers' ends. Besides containing choice classical Tamil words used by Sangam poets and figures of speech in hundreds, it illustrates the thurais of Aham and Puram and discusses the different religions and systems of philosophy.

'மேனை பொருளுந் தத்தம் விளைவதும'
'பல்லுயிர்க் கருளைப்பூத்துப் பவநெறிகாய்த்திட்டு'
'நன்னலமாதரை நண்ணுமின்பமே யுன்னருமுத்தி'
'கந்தமற் றிறந்திடன் முத்தி'

It is full of wild legends and stories in Virutta metre, and this repertory has given rise to the saying 'இத்தப் புழுகு கந்த புராணத்திலுமில்லை'. A critic has remarked: 'If Kural and

Naladiar teach by precept and Periyapuranam by example, Kandapuranam mainly influences by the magnetic power of the author. It attracts all those who come in close contact with it and makes them move in the right path. Words and thoughts make him feel rather than know. The main current in it is the Siddhanta religion, the réligion of Bhakti and Jnana. Kasipar Upadesapadalam is the text on which the whole poem is founded. Sukra's materialism is pooh-poohed by the poet, and Manmata himself condemns the Lokayatham.

The religion of karma, professed by the rishis of Tarakavanam, is discoursed on by Tathesi, and both Sambandhar and Manickavasakar have taught that in religion too the proof of the pudding is the eating of it and action or putting the precept into practice is commended by Kachiappar. Atheists or sceptics succumb to a phantom (a female). 'An atheist *by night* is half a believer in God'. Dhaksha, the founder of Vaishnavaism, approximates Vishnu to Siva as supreme Brahman or the highest God. The method of attainment of mukti is treated in the beautiful and sustained allegory of Valli-ammai-thiru-mana-padalam. Surapadma's tragi-comedy (for he died and attained bliss) is the central piece, round which revolve tragedies and comedies, the former condemning vices and the latter upholding virtues.

The poem is an ethical and religious tonic which keeps a man in a healthy state for steady growth. While most other poems make the reader *know*, this makes the reader *act*.

Two stanzas from the poem are subjoined as specimens with translation.

> "தண்டேன் றளிக்குந் தருநிழற் கீழ் வாழ்க்கைவெஃகிக்
> கொண்டேன் பெருந்துயரம் வான்பதமுங் கோதென்றே
> கண்டேன் பிறர்தம் பதந்தொலைவுங் கண்டனனால்
> தொண்டேன் சிவனே நின்றொல்பதமே வேண்டுவனே."

Indra's son says: Desiring to enjoy life under the shade of the honey-dripping Kalpaka tree, I have incurred great sufferings. Thus I see that even swarga life is hollow. I have also seen the transitoriness of other places of enjoyment (as Vaikunta and Satyaloka). I, your servant, pray only for your everlasting home of mukti".

"ஞானந் தானுரு வாகிய நாயக னியல்பை
யானு நீயுமா யுரைத்து மென்றா லஃ தெளிதோ
மோனந்தீர்கலா முனிவருந் தேற்றிலர் முழுதுந்
தானுங்கண்டில னின்னமுந் தன்பெருந் தலைமை".

Simhas says: "Is it an easy affair for you and me if we say that we can state the nature of God whose form is Jnana. Even the munivars who are continually in the mona state (of silence) have not understood him. He himself has not yet discovered fully his great supremacy".

His pupil *Konerippa Mudaliar* added *Upadesa Kandam* (in 41 sarkkas counting 4,350 stanzas) to his master's masterly work. It teaches many good principles and contains useful maxims.

SECTION IV

1. Narkaviraja Nambi *alias* **Nambi Nayinar,** wrote **Ahapporul Ilakkanam,** which is an abridgement of Tholkappiar's on matter-subjective. Vide the Payiram or Preface.

'தொல்காப்பிய னருள் ஒல்காப் பரம்பொருள்
அகப்பொரு ளிலக்கண மகப்படத் திரட்டி'.

It has five chapters in 252 sutras, *viz.*, Ahathinai Iyal, Purathinai Iyal, Kalavu Iyal, Varai-Iyal, Olipu-Iyal. The author, a native of Pulinkudi, Pandi-nadu, was a Jain in the time of Kulasekara Pandyan and was famous for composing *Asu*, *Mathuram*, *Sitthiram*, and *Vistharam*.

"உத்தமன் புளிங்குடி புய்யவன் றானெனும்
முத்தமிழ் மூசான் மைந்த னித்தலந்
திருபெருக கலைக்கு மொருபெருங் குரிசிற்
பாற்கடற் பல்புகழ் பரப்பிய
நாற்கவி ராச நம்பியென் பவனே."

It illustrated Thanjai-Vanan-Kovai of Poyya-moli-pulavar. It has two commentaries—an old one by an unknow author, which quotes stanzas from Chintamani, Silappathikaram, Ahananuru, Aiyn-Kuru-nuru, etc., and the recent commentary was written by Pandit Vaithialingam Pillai of Jaffna.

2. Kuna Sakarar: Amirtha Sakarar; Yappu-Arunkalam, Yappu-Arunkala-Karikai. The former by Kunasakarar treats of prosody in 95 sutras and has an excellent commentary, and the latter by Amirtha Sakara Munivar gives the grammar of poetry in three chapters called Uruppu Iyal, Seyyu-Iyal, and Olipu-Iyal and was annotated by the former. Both were Jains. The reader is warned not to mistake Kali and Kalippa as one.

" ஆரிய மென்னும் பாரிரும் பௌவத்தைக்
காரிகை யாக்கிக் கொடுத்த தபோதனர்
பாரினும் பெரிய வமிர்த சாகரரே."

This *Karikai* describes briefly 100 vannams under the five heads of *தூங்கு, ஏந்து, அகைத்தல், பிரிதல்* and *மயங்கு*.

தூங்கேந் தடுக்கல் பிரிந்த மயங்கிசை சொற்றவற்றைப்
பாங்கே யகவலொழுகல் வலிமெலிப் பாற்படுத்தி
ஓங்கேர் குறினெடில் வல்லின மெல்லின மோடிடையைத்
தாங்கா வுறழ்தர வண்ணங்க ளூறுந் தலைப்படுமே.

The first Isai is likened to the walk of an old female elephant and to that of a lizard; the second Isai, to that of a rut elephant and to the dance of a cobra with its hood spread wide; the third Isai to the rolling of a cartwheel on an undulating ground and to the repeating sound of Sarasam (Kuruku, while

heron) etc, the fourth Isai to the gallop of a big horse and to the sound of the cymbal; and the fifth Isai to the buzzing of the drone and to the croaking of the frog. It must be remembered that each Isai falls into 20 subdivisions, when ahaval and the other metres have an accession of short, long, soft, hard, and medial letters, and the five Isai's make 5×20 =100 Vannams. Vannam, peculiar to Tamil, results from the surgence of letters, and it differs from Sanskrit chandam which arises from the measure or quantity of letters. This book of one hundred Vannams was probably based on the *Yappu* of Avinayar. Tolkappiam mentions only 20 Vannams and these do not tally with the vannams of this treatise

This Karikai was annotated by Guna Sakarar, which annotation was published some years ago by scholars like Chandrasekhara Kavirayar of Tillai Ambur, Kalathur Vedaghiri Madaliar and others. Sivasambu Pulavar wrote a new commentary later. Both these books are out of print, and a third, enlarging and clarifying Guna Sakarar's has been published under the name of Virutthi by Pandit Kumarasami Pillai of Sunnakam.

3. St. Pavananthi. St. Pavananthi, a Jain ascetic of Janakapuram, in the vicinity of Conjeeveram, and the author of Nannul, lived about A D 1205 and was the son of Sanmathi Munivar. He composed a grammar at the instance of Sia-Ganga Amarabharana, king of Kolar in Mysore. Nannul treats of *Letters* and *Words*, and, though ostensibly based on Tholkappiam, it closely follows the arrangement of Pani-niyam. The exordium to this popular treatise contains canons of criticism and pedagogies, derived from Tholkappiam. The saint has in many places misunderstood Tholkappiar and thereby spoiled the logical treatment of his work. In the first section on Orthography Tholkappiar takes care to qualify his statement that thirty letters make up the Tamil alphabet, in the absence of short உ and இ and ayudham. 'மூன்றலங்

கடெ'. But St Pavananthi omits the qualifying phrase altogether and makes out the letters to be only thirty. The philological importance of these three letters has been ignored. Again, in the second division on Etymology he has made a jumble of உயர்திணை and அஃறிணை. The distinction of *thinai*, according to Tholkappiam, is due to man's appreciation or depreciation of a thing or person; he says that it is 'makkal-shuttu' that makes the difference, 'மக்கள், தேவர், நரர் உயர் திணை, மற்றவை யெல்லாம் அஃறிணை' is nonsensical. For instance, a man or a God may be of the high or of the low class according as the speaker refers to it honorably or dishonorably. Further, St Pavananthi has not understood the significance of வடசொல். He has given திசைச்சொல், which includes words derived from the north or words used by the northern peoples and writers. Why should there be a separate Vada-sol? Tholkappiar means words used by devotees or tapasis, as வடக்கிருத்தல் signifies 'to retire to the north for penance or tapas'. The word 'jathi' for denoting male and female does not occur in Tholkappiam in that sense. It denotes the different orders of creation, endowed with senses from one to six, and is used in the old grammar with reference to the things living in water as contradistinguished from things creeping or moving on land. These are but a few of the discrepancies. This Jain work was annotated by the author's disciple, Samana Munivar. Sankara-nama-chivayar of later times wrote an *elaborate* commentary on it. St Pavananthi is said to have been a contemporary of Adiyarku-nallar.

4. Puttha-Mithirar : Vira Solium, called after the Raja Vira-Chola of Pon-pattiyur, was the work of Puttha-mitthirar, a Jain poet and chief. It contains chapters on Letters, Words, Porul, Prosody, and Rhetoric, the five-fold division of grammar. In all there are only 181 stanzas. The grammarian has differed in some points from his predecessors.

திகழ் + தசக்கரம் = திகடசக்கரம் ; கீழ் + திசை ± கீட்டிசை. These combinations find their explanation in this book. It has been rightly doubted if Virasolium is not a later work, and if the rules framed by the author to justify such unusual combinations were not made in later times.

"நாமே வெழுத்துச்சொ னற்பொருள் யாப்பலங் காரமேனும்
பாரேவு பஞ்சவதிகார மாம்பரப்பைச் சுருக்கித்
தேமேவிய தொங்கற்றேர் வீரசோழன் திருப்பெயராற்
பூமேலுரைப்பன் வடநூன் மரபும் புகன்றுகொண்டே".

Many a Chola King has borne the title Vira Chola, as Vishnu Varthan of the Eastern Chalukya dynasty, and Parantakan I, the Jain, mus have lived in the latter half of the 11th C.

5. **Kuna-Vira-pandithar.** *Nemi-natham*, by Kuna. Vira Pandithar, treats of Letters and Words, in 96 stanzas, and the Etymology section contains nine sub-sections. The author was a Jain. 'Vacchananthimalai,' *alias* '*Venba Pattu Iyal*,' dedicated to Prince Vacchananthi, another work by him, contains 100 s'anz s. It is said to be a fl at to cross the ocean of Tholkappiam.

" தொல்காப் பியக்கடலிற் சொற்றீபச் சுற்றளக்கப்
பல்காற்கொண் டாடும் படவென்ப-பல்கோட்டுக்
கோமிகா மற்புலனை வெல்லுங் குணவீரன்
நேமிந. தந்தி னெறி. "

He was a native of K lathur in Thondai nadu. 'Neminatham' is also called 'Sinnool'. Venba pattu-Iyal tells us of the opening auspicious words of a treatise, of the different kinds of literary works, etc. 'Neminathan' is one of the names of Arukan. A pattu-Iyal treats of பொருத்தம், which is of ten kinds-mangalam, sol, pal varunam, undi (உண்டி), thanam, acham, nal, kathi, ganam, and which is looked for in the first foot or சீர். Besides the Panniru-pattiyal and Venbapattiyal, we have Ilakkana Vilakka-pattiyal, Nava-neetha-pattiyal, etc.

PART IV

The Age of Literary Revival

(800 to 1400 A. D.)

IV. THE AGE OF LITERARY REVIVAL

800 to 1,400 A. D.

Introduction.—When the religious persecutions took place and famine desolated the land, literary culture was at a low ebb, and there was a dearth of literary productions. The Brahminical influence began to bear sway, and the old classical models were forgotten. When the Sangam age set, there followed a night of literary darkness, which the dawn of religious enthusiasm dispelled to some extent. When the religious movement had worked itself out, there succeeded another period of paucity of original productions. During this long period of two centuries the encyclopaedic collections were made and classified. The literary activity that set in in the way of collections and compilations led to the translation of Sanskrit works. Puranams and Mahatmiams were rendered into Tamil, and hyperbolical conceits, false metrical ornaments, and superstitious lore supplanted the accurate descriptions of life and nature and the poetic effusions of religious enthusiasm. Riotous imagination took the place of poetic commonsense and religious fervour, and poetry of more words and less sense was the result. The diffusion of Aryan ideas and Aryan literature was at no time more respected and followed up with greater avidity than in this age. The religious literature in Sanskrit exercised an immense influence on the Tamilian religion and philosophy, and a host of writers with a knowledge of the foreign cult produced religious poems with a dash of the new spirit. Besides the puranic and the coloured religious literature rendered in Tamil, there issued a series of medical and astrological treatises, for the most part in colloquial or unliterary Tamil, which brought debasement and degradation to the noble literature of the past.

"வெண்பாவிற் புகழேந்தி பரணிக்கோர் சயங்கொண்டான் விருத்தமென்னு, மொண்பாவி லுயர்கம்பன் கோவையுலா வந்தாதிக் கொட்டக்கூத்தன், கண்பாய கலம்பகத்திற் கிரட்டையர்கள் வசைபாடக் காளமேகம், பண்பாகப் பகர்சந்தம் படிக்கா சலாதொருவர் பகரொணாதே".

SECTION I

The Great Trio

885 A. D.

Introduction.—Sir William Hunter remarks on the unknowability of great men's names in every country and adds: 'Indeed,' it is worthy of remark that several of the best Indian authors, whether sanskrit or vernacular, have left no indication of their names. As it was the chief desire of an Indian sage to merge his individual existence in the universal existence, so it appears to have been the wish of many Indian men of letters of the highest types to lose their individuality in the school or cycle of literature to which they belonged". The Tamil poets are known after their places of nativity or after their compositions, or they bear names of renown. The three great poets who form the subject matter of this section are of this class, and they were contemporaries.

1. Kamban, the poet of poets and the renowned author of the immortal Tamil epic, *Ramayanam*, was, like Shakespeare, fancy's child. His *Ramayanam* takes a rank in Tamil literature equal to that of the *Iliad* of Homer in the literature of Greece. In Kamban's poetry, thought and expression go hand in hand. His peculiar felicity lies in the ready and easy supply of choice diction adapted to express the many-coloured woof and shifting hues of thoughts and fancies. His work, especially *Ramayanam*, displays the full swing of his imagination and the *curiosa felicitas* of his diction. Grave moral reflections

on appropriate occasions, often in 'jewels five words long, on the fore-finger of Time' meet the reader at every turn. The melodious stream of his verse and the conscious harmony of sound and sense, like a horse's ear and eye, keep the reader from ennui and tempt him to be ravenous. His wonderful powers of description and narration coupled with his word-and-epithet play to which the flexible nature of the grammatical structure of the Tamil language lends aid, are unrivalled. Metaphors and similes and other choice poetic ornaments are so thick-strewn that half a dozen of them may be found on a single page taken at random. Passages on passages from his epic illustrative of these peculiarities will start into the memory of one who has rummaged over its pages.

Who ever read the *padalam* of Vali's sufferings, without being touched by the sublime and graphic descriptions of the cloud-capped trees with star-blossoms, the fiery combat of the heroic Váli, the deep agonies of his unsuspecting soul, the woeful lamentations of his aggrieved partner and, lastly, his own fulminations against Rama's cowardly and unjustifiable course of action (shooting at him from behind)? Who ever read the *padalam* on winter that was not impressed with the variations of metre harmonising with the formation, passage and mutations of clouds, the flash of lightning and the roll of thunder, the down-pouring of rain and the up-sprouting of plants covering the earth with vegetation and feeding the eyes and nourishing the mind with the one vast expanse of green and with the beauties of mountain, lake or river scenery and what not? Who ever read the pathetic lines describing the seduction of Sitá by Rávana, her tribulations on her way to Lanka, the day-dreams and night-visions of Ráma and his musings on the separation of each other, and not deeply sympathised with the wrench of their sorrows and appreciated the poetic genius by means of which *Kamban* has made the object of nature sigh with the melodious sigh of the parted lovers?

Who ever read the vivid description of the heaven-reaching Hanumán and his diminutive satellites and their passage to Ceylon and was not pleased with the conflagration of Rávana's capital and the utter desolation of his regions or not elated with the happy deliverance of Sita and her bliss in her lover's arms once more ?

Homer's *Iliad* and Kamban's *Ramayanam* have women at the bottom of the trouble— in the one case the elopement of *Helen* of Menelaus with Paris of Troy and in the other, *Sita* of Rama forced away by Rávana, the ten-faced and twenty-shouldered Ruler of Lanka. The two sublime epics have one great end—the recovery of the lost wives. To obtain their release, old Troy, on the one hand, and Lanka, on the other, were laid in ashes.

Kamban's Ramayanam is an adaptation of Valmiki's. According as the occasion required abridgement or elaboration, Kamban cut off portions from the original and dilated where the author had treated the subject inadequately. He expanded the succinct account of Rama's marriage over five chapters, by describing the march of the imperial army and the revelry on the way; he cut off the tedious account given by Valmiki of Rama's departure to the desert and made it more dramatic. Further, he added something of his own to the plot, to wit, the Iranya-padalam, and showed the masterly hand of a great epic poet in its execution as he was free and unfettered by the trammels of his original. Anent this, the Rev. Bower wrote: "We have read both Valmiki and Kamban, and at times we were at a loss to know to which of the poets the palm of victory was to be assigned. Valmiki is diffuse and simple. Kamban abridges but elaborates. There is a profusion of ornament at times, here and there, abounding in beautiful touches of expression."

Kamban's indebtedness to his predecessors in the poetic line might be easily traced. He had drunk deep in the founts-

of Kurral, Chintamani, Kandapuranam, and Sekkilar's Peria Puranam, (Kurral—vide 62, 66 Khish Kinda 6-10, 82 Manthira, 10 Kuka, 8 Agasthya, 16, 29, 34 Velvi 215, Oor-thedu; Chintamani—4, 10, 14, Nakarapadalam; *Kandapuranam*—31, 32 of Attuppadalam 6, 14 of Thiru Nakarappadalam; *Peria-Puranam*—15, 17 of Nattuppadalam &c.

"கரைசெறி காண்டமேழு கதைகளாயிரத் தெண்ணூறு,
பரவுறு சமரம்பத்து படலநூற் றிருபத் தெட்டே,
புரைசெயு விருத்தம் பன்னீ ராயிரத் தொருபத்தாறு,
வரமிகுகம்பன் சொன்ன வண்ணமுந் தொண்ணூற்றாறே."

The history of the composition of Kamban's *Ramayanam* and of its formal sanction by the Vaishnava Brahmins of Srirangam takes us to a brief sketch of its author's life and works.

The very name *Kamban* has an interesting history of its own. One account of it gives us that *Kamban* was the son of a king of *Kambanadu*. His father was put to the sword by a party of insurgents against his dominions, and his mother, then big with the child (Kamban himself), fled in horror to Tiruvalundur, took refuge in a *Kamban's* (*otchan*) house and, while there, delivered the future poet. A second story denies his royal birth and puts him down as a caste *kamban*. A third tradition traces his name to the flag-staff or the *kambam* or a long pole in front of a Hindu temple, in front of which the child was given birth to by a Brahmin adulteress and to his having been taken in that forlorn state and brought up by the holy priest of the temple, by caste, a Kamban. A fourth one tells us that he had a stick in his hand when he watched a field of Kambu, a grain. A fifth states that he was a devotee of Ekamban, the presiding deity of Conjeeveram. How far these accounts are founded on facts, it is not possible for us to say: but we can vouchsafe this much that, whatever the story of his birth, he was at any rate bred up by a caste *Kamban* till his

seventh year. Then Sadayappa Mudaliar, a rich and generous landlord of the fertile Vennainallur, took compassion on the mother and her child, invited them to his village and supplied them with the necessaries of life. The child grew into a boy and began to kill time with the neighbouring shepherd lads. His mother, aggrieved at the useless life led by her son, told him to accompany Sadayappa's children to school with their books. Accordingly, the boy *Kamban* followed his patron's sons to school and was learning his lessons properly. One day, the schoolmaster sent *Kamban* to watch his field of *kambu* at Vairavapuram; Tho boy fatigued by the noon-day heat, fell asleep in a Kali temple adjoining it and dreamt that a horse had destroyed the crop Suddenly, he awoke and ran to the field where he found that his dream was a reality; he cried at the top of his voice to scare away the horse but could not do it. In terrible fear of the schoolmaster's rod, the boy wept bitterly, when the neighbouring Kali appeared to him and impressed his tongue with the gift of learning. The boy broke out in a song at which the horse fell down dead. When the schoolmaster saw that the dead horse belonged to Kalinga-royan, the ruler of the country, he was beside his senses with the probably terrible consequences of his death. Observing the distracted condition of his master, Kamban made a slight alteration in the last line of his stanza and the dead horse got up. The news of this vivification reached Kulo-Tungan, a Chola king, who immediately sent for this gifted boy. The boy *with a stick in hand* appeared before the king who wondered whether that boy (*with a stick in hand = kamban*) had wrought the miracle. This circumstance coupled with his watch over the *kambu* field formed the basis of a fourth account of the origin of his name. The Maharajah heard the story of the young Kamban from the lips of his patron Sadayappa and urged him to bring him up with more care and attention. The Maharajah s son appreciated the boy's worth, took him to Uraiyur

and registered him as one of the *Samasthana vidvans*. Young Kamban reached manhood, when Sadayappa duly celebrated his marriage.

At this time a thought flashed on the mind of Sadayappa that a translation of *Ramayana* in Tamil was a long-felt want, and that no other than Kamban was equal to the task. He communicated his idea to his protege, who applauded his suggestion and promised to execute the work as desired. But the execution of the work was put off Sadayappa, displeased with his postponement, suggested to the King that a Tamil Ramayanam was indispensable that Kamban was the only one who could answer their expectations, and that, but for competition, Kamban would not gird himself in earnest to the work. The King, therefore, ordered both Kamban and Ottakkutthan, the poet laureate, to begin the translation Ottakkutthan set to work at once and finished six cantos in about six months, whereas Kamban had not made even the invocation until then. Both were sent for and questioned by the King as to how far they had gone on with their work. Otta replied that he had finished five cantos and begun the *padalam* entitled the *Sight of the Sea* in the sixth canto Whereupon Kamban, thinking that he should not fall back of Otta, answered that he had been composing the *padalam* entitled *Setu Bandhanam* The Chola King asked Kamban to rehearse one of his stanzas, upon which he gave out *impromptu*:

குமுத னிட்ட குலவரை கூத்தரிற்
திமித மிட்டுத் திரியுக் திரைகடற்
றுமித மூர்புக வானவர் துள்ளினர்
அமுத மின்னு மெழுமெனு மாசையால்.

In this quatrain, Otta took objection to the word *Tumi* in line three, a pure coinage of Kamban's brain, for *Tuli* (a drop) and challenged Kamban to show him the use of that word

either in books or as a colloquialism. In this strait Kamban, firmly relying on the opportune help of the Goddess of Learning, took Otta and Kulotunga Chola, the next morning, along the shepherd-street, when Namagal appeared in a ruined cottage and, churning milk, told her little ones to be at a distance, lest *Tumi* (drop) should fall on them. Otta was astonished to see that the said cottage, hitherto in ruins, had a denizen to help out Kamban and then accepted his superior worth. Discountenanced by this circumstance and the way in which the people lauded him [Kamban], and his verses to the skies and himself convinced of his excellent poetic power, Otta destroyed the first few cantos of his *Ramayanam*, the fruit of his hard labour during six or seven months, and had just taken on hand the seventh canto when Kamban, chancing to pass by the street, put in his appearance and arrested his work of destruction with the idea that Otta's seventh canto, if added to his first six cantos, might be a set-off to his own productions. Thus securing Otta's seventh canto, Kamban listened all night to the translations given by the Brahmin zealots of the story of Rama by Valmiki, Vasishta and Bodhayana, and executed the first six cantos in a fortnight at the rate of seven hundred stanzas a day. On the completion of the work Kamban took his epic to Srirangam with the permission of Kulotunga Chola and his patron Sadayappa to show it to the orthodox Vaishnava Brahmins of the locality. The Brahmins, whose pride knew no bounds, told Kamban that, before they would recognise his work, he must take to them the commendatory verses of the three-thousand saints at *Tillai* or *Chidambarm*. Accordingly, Kamban visited the sages who told him that, unless the three-thousand sages assembled in a particular place, the formal sanction for his work would be impossible. This hard task disheartened him and he knew not what to do. Happily the very next day, the son of a certain colleague of the sages died, of the bite of a venomous cobra and all the three-thousand

sages met to condole with the bereaved father. At this juncture, Kamban appeared on the spot and read some stanzas from the *Nágapása-padalam* of his epic, when the boy gradually recovered his life. The sages, deeply impressed with the divine grace of his production, gave their united consent and their encomiastic verses for it and bade him a happy farewell.

On his return to Srirangam, the Aiyangars, still bent upon heaping Ossa upon Pelion before Kamban, sent him to *Tiru-Narunguntam* to receive eulogistic verses from the reputed Jain Pandits there. To satisfy those refractory Brahmins, Kamban visited them too and apprised them of the object of his visit. They appreciated the supreme excellence of Kamban's valuable work, received him with great enthusiasm and bestowed on him tokens of their recognition and approval.

Not satisfied with it, the Vaishnavites still demanded from Kamban the formal acknowledgements of the merits of his epic by Karuman of Mavandoor, by Anjanakshi, a learned dancing-girl of Tanjore, and by Ambikapati, his dear son. Kamban obtained their laudatory verses and returned once more to Srirangam. There in the thousand-pillared *mantapa* were assembled Kings, Vedic Scholars, Sanskrit and Tamil Pandits. In the midst of them, Kamban set his work and rehearsed his stanzas with appropriate comments at intervals. The Pandits interposed with their objections and received satisfactory answers from him.

One of these critics was *Sri Natha Muni*. He objected to the interspersion of panegyric stanzas on Sadayappa, a mortal, in the sacred epic of the divine Rama, to which Kamban adduced the following two reasons in reply. *First*, Sadayappa was his patron-lord. *Secondly*, when Sadayappa came to witness Ambikapati's marriage the nobility and the gentry had thronged the hall and no room could be found for him. Fearing

to inconvenience the assembly he took his humble seat in the bathing-pit. Kamban's wife noticed this and asked him if he could not find a better place for their generous benefactor. Kamban's reply was that he would surely do it and, in accordance with his promise, Kamban introduced the name Sadayappan once in every hundred stanzas. Pleased with the gratefulness of the poet but tickled by vanity, the Muni urged that the insertion of the patron's name once in *every thousand* stanzas might amply repay his debt of gratitude to him. Kamban agreeing to do so, all present set their seal to the importance of the work and took leave of Kamban.

Kamban was a native of Thiru-Valunthur and son of Athithar and had Sadayappa as his patron. He lived sixty years and left the King's court for the cruel capital punishment inflicted on his son Ambikapathi. He visited Kongu Nadu and died in Madura. 'கல்வியிற் பெரியன் கம்பன்,' 'கம்பன் கட்டுத்தறியுங் கவி சொல்லும்,' 'கவிச்சக்கரவர்த்தி' these sayings refer to his poetic genuis and to his eminence as a poet of poets. He was evidently a Saiva and took up the story of Ramayana to please his patron. All his invocations are to the primal Divinity, and the expressions fonnd in the body of the work are more in favour of Siva. His indebtedness to his patron finds expression in many places. Here are a few of them:

'மன்னவர் வறுமை நோய்க்கு மருந்தன சடையன்'
'மழை வென்று சங்கை கொண்ட கொடை மீளி.'

These express his munificence. He has sung the praises of Vellalas whom he admired so much in *Erelupathu* (ஏரெழுபது) and Thirukkai-Vilakkam. 'Sadagopar anthathi' is another work of his. He found the Ramayana narrative in the Sanskrit epic originals but the morality is that of the epic in the Tamil Nadu. Wherever Valmiki related an ugly fact,

Kamban improved it and made it acceptable to the Tamil world. For instance, the manner in which Ravana abducted Sita and the words uttered by Sita on the information received of her husband's exile would convince the reader of the difference in treatment by the two epicists. Wherever Valmiki was diffuse and simple, Kamban abridged but elaborated, and instances of such abridgement and elaboration will occur to the reader.

The story of Ramayana is well-known. It is said to symbolize the Aryan conquest of South India. The mutilation of Surpanaka in her own dominions of Janasthana and Dandaka as Vicerene of Ravana, the alliance made with Sugriva the usurper and Vibishna the treacherous brother or deserter of Ravana, who desired to be king by hook or by crook, bespeak the low morality of the Aryans and the cowardice and covetousness of unnatural brothers. The representation of the people of Kishkinda as monkeys, whose aid and counsels were nevertheless sought by the noble Aryan heroes, is typical of the audacious Aryan haughtiness, and Kamban merely followed it, probably not to wound the feelings or susceptibilities of the Vaishnavites. The alleged monkeys were vegetarians in the main, and Siva worshippers, like the Rakshas or 'protectors' of peoples who were addicted to meat and drink. The ten-faced and twenty-armed Ravana was apparently a very intelligent and valiant lero, a cultured and highly civilised ruler, knew the Vedas and was an expert musician. He took away Sita according to the Tamilian mode of warfare, had her in the Asoka woods companioned by his own niece, and would not touch her unless she consented. The exile of Rama and the installation of Bharata are often condemned, but those who would read the original and find out the fact that, when Dasaratha

married the war-like king, Kekayan's daughter. it was on the distinct understanding that she should be treated as 'பேரரசி' and that her own son should succeed to the throne. Kuni or Mantharai merely reminded the queen of Dasaratha's original promise and was anxious that a princess of the first quality who had married a king of equal rank and status should lose her high station and be merely a co-wife without the paraphernalia due to her while she had an exemplary son. R. C. Dutt treats the epical story as a myth. "Like the Mahabharata, the Ramayana is utterly valueless as a narrative of historical events hnd incidents. As in the Mahabharata, so in the Ramayana the heroes are myths pure and simple". He adds that the carrying away of Sita, the furrow-goddess, to the south, means but an extension of agriculture to the southern regions.

There are two phrases associated with the name of Kamban, and they are, 'Kamba sutram' and 'Kamba-chitram.' Mr. Chelvakesavaroya Mudaliar interprets the former as the *bad syntax* of Kamban involving entanglement of sense and needing subtle exposition. Others take it as meaning passages embodying subtle sentiments and thoughts which are hard nuts to crack. A third set of his readers explains it as meaning his careful use of the same epithets and phrases descriptive of persons and places in different parts of the poem, which only the careful reader can discern and admire. The other, 'Kamba-chitram,' is used to denote the beauty, suggestiveness, and ornamentation of his stately verse :

"பஞ்சி யொளிர் விஞ்சு குளிர் பல்லவ மனுங்கச்
செஞ்செவிய கஞ்சநிமிர் சீறடிய ளாகி
அஞ்சொலிள மஞ்ஞையென அன்னமென மின்னும்
வஞ்சியென நஞ்சமென வஞ்சமகள் வந்தாள்."

This verse describes Surpanakai's beauty and gait. What follows is uttered by Sita in her desperate state in Lanka about Rama and Lakshmana, who had not come to rescue her.

“வல்வியன் மறவர் வலிவிற் றீர்பவர்
வெல்லினும் வெல்க, விளிந்து வீடுக.”

Sita, however, consoles herself that her curse will not take effect as she had left her husband's home and been in the hands of a ravisher :

“இல்லிய லறத்தை யானிறந்து வாழ்தலின்
சொல்லிய வென்மொழி யவரைச் சுற்றுமோ.”

A critic has observed of Indian poetry. “Pathos and sweetness, rather than vigour, are the characteristics of Indian poetry. They are not thoughts that breathe and words that burn so much as thoughts that *please* and words that *charm*.”

The grandeur of Kamban's *similes* has alrady been adverted to. The Ganges, *rising* in the Himalayas, ramifying and then entering the sea, is likened to one God, spoken of as different deities and worshiped in different places, but all tending to the one self-same cause. (ஆற்றுப்படலம், 19). The water of the tank Pampai was as deep and clear to the exiles as the thoughts embodied in the numbers of great poets. Kamban's paronomasias are charming.

‘உள்ளமே துப்பெனில் துப்புடையானைச் சொல்லுகேன்’
‘நாகமு நாகமு நாண நடந்தான்’
‘விலங்கானே னாதலினால் விலங்கினேன்’
‘உன் கழுத்தின் னாணுன் மகற்குக் காப்பின்றாறு மென்றான்’

A word about Kamban's licenses with words and names. Rama is mentioned as Alakan, Ahalangan as Amalan, Ilakkumanan as Ilakkuvan, Akaliai as Aliyai, Nárayanan as Narayanan, which last stirred up Kalamekam to satirize it in this stanza :

" நக்குபனை நாரபனை யென்றே கம்பன்
ஓராமற் சொன்ன வுறுதியால்—நேராக
வாரென்றால் வீரென்பேன் வாளென்றால் வள்ளென்பேன்
நாவென்றால் நீரென்பேன் நான்."

நக்குப (past participle) is used in the sense of நக்க, an infinitive; பிரதம் for பிரேதம் (Palliadai, 133); மாஜுபர் for மாஜுடர் (Ninthanai padalam) 50), தாய் தக்தென்ன for தாய் தந்தையென்ன, (Kaikesi sul-vinai 29), லோபன் as verb from Sanskrit, பிறத்து for பிறப்பித்து, etc.

Social distinctions rampant in these days were unknown in the days of Rama, who was not apotheosized then. Rama shook hands with Guha, performed funeral rites for Jatayu, lived freely with the monkey allies, and feasted them and the Raksha ally, Vibishana, as fellows, and bosom friends on his return to Ayothia. With Kamban, the idyll of peasant life and habits was more consonant with his tastes, and the story of the water-drawer at the well counting the buckets and crooning his ditty, ' One hundred twenty and two on the leaf of the bamboo ' illustrates it. The illustrious genius could not make out the connection between the lines. He waited till the next morning when the drawer resumed his work and his ditty and said ' sleeps the drop of dew '. Kamban, in a flash, put the two lines together. ' On the leaf of the bamboo sleeps the drop of dew,' and made out what he had meant. In point of characterisation the Tamil epic is far superior to the Sanskrit original. Sita is a caste lady faithful to her lord. Rama, the deified Rama, has his specks. He has not the courage of his conviction and falters in crises. Bharatha may be said to be Kamban's ideal of a great man, and a collation of lines in different parts of the epic as spoken by different characters reveals this fact and confirms the statement, and Rama pales before him into insignificance.

'தருமத்தின் தேவை, செம்மையி னாணியை' (Rama)
ஆயிரம் இராமர் நின் கேழ் ஆவரோ' (Guha).

எண்ணில் கோடி இராமர்க ளென்னினும்
அண்ணல் நின்னருளுக் கரு காவரோ
புண்ணியனொ டுமுன்னுயிர் போயினால்
மண்ணும் வானு முயிர்களும் வாழுமோ (Kosalai).

"தள்ளரிய பெருநீதித் தனியாறு புகமண்டு
பள்ளமெனுந் தகையானைப், பரதனெனும் பெயரானை,
எள்ளரிய குணத்தாலு மெழிலாலு மிவ்விருந்த
வள்ளலையே யனையானைக் கேகயர்கோன் மகள் பயந்தாள்"
(Marai Munivar).

The poet presents Hanuman as a great Dravidian hero and admires Ravana, despite the disparagement of the alleged seducation of Sita, not merely as a physical and an intellectual giant, as a great administrator and leader of men, but as a man of his word and an expert in Yal performance, which he symbolised by inscribing a Veena on his flag or banner.

Kamban was elevated into an *Alwar* by the orthodox and his name is generally connected with his place. 'Kambanadan' and 'Kambanattalwar' are the names by which the poet is referred to byh is admirers.

Kamban's Works. The story of Ramayanam is so well-known that it need not be related here. However, we give its argument briefly:

Dasaratha, King of Oudh, offered in his old age a horse-sacrifice for getting children. He was given four sons at once, the chief of whom was Rama. He vanquished demons with celestial weapons and won Sita by snapping her father's long strong bow which was drawn on an eight-wheeled carriage by

a team of 800 men. The time came for the installation of Rama, when Kaikeyi, reminded by Kuni, asked for the twofold boon promised by Dasaratha. To keep up his word, the misguided Dasaratha sentenced Rama to fourteen years' exile. Rama retired with Sita and Lakshmana to the Deccan forests, where, after many adventures, he came in conflict with Ravana, King of Lanka, called the Rakshasa Monarch of the earth, 'at whose name Heaven's armies flew.' The latter had by sorcery and stratagem seized on Sita and carried her off in his flower-car through the sky to his island. Rama allied himself with Sukriva, King of the monkeys, and, accompanied by his monkey-general Hanuman and forces, proceeded southward They bridged the straits, overcame the Rakshasas, slew Ravana, recovered Sita, and sent her through the ordeal of a blazing fire to ascertain whether she had preserved her purity. His fourteen years' exile having expired, Rama then returned home, where his throne was placed at his disposal, but he, knowing himself to be a divine incarnation of Vishnu, instead of sitting on it, returned to heaven.

Kamban's other works are *Sadagopar-anthathi* and *Saraswathi-anthathi*, which show respectively the master and juvenile hand of the author, and *Erelupathu* in praise of agriculture and the lord of lands, viz., Thavalakiri Mudaliar or Sadayappa. Sem-pon-silai—Elupathu, Kanchi-Puranam, Kanchi-Pillai—Tamil, Chola - Kurra - Vanji, and Thirukkai-Vilakkam seem to be spurious.

A glossary of difficult and obsolete terms and a handbook of peculiar ellipses, inversions, figures, and erroneous syntax occurring in the epic will be useful guides to the Tamil reader. A careful reading of it will discover that, though the epic celebrates the life and exploits of an Aryan King and is therefore expected to present the bright side of the picture, it is full of side hints as to the superior civilisation of the Dravidians

to that of the Aryans. The spirit of vengeance seems to have been a marked characteristic of the Aryans; whereas clemency, kindliness, hospitality and toleration were the virtues of the Dravidians. One may simply glance at the treatment of *Thadaka* and *Surpanakai* by Rama and at that of *Sita* by Ravana, in order to find out the contrast.

The chief of Kamban's disciples was *Ekambavanan.* His name was compounded of Ekan, Kamban and Vanan. Vanan was his father, a rich landlord; his wife died a few days after Ekambavanan's birth When Vanan was at the point of death, he appointed his faithful Adam, Ekan, by caste a Pariah, as his son's guardian and entrusted him to his care. Ekam placed the minor under the tuition of Kamban and the pupil in time became a first rate scholar in Tamil. In honourable commemoration of his guardian, tutor and his own father, the ward made one name out of the three and was ever after known in the world under that name.

One day the three kings Chera, Chola and Pandia called at Ekambavanan's house, when his wife told them that he had gone to the fields. They cracked a joke that perhaps Ekambavanan had gone to plant the fields. His wife, a genius herself, was incensed at their ridicule of the agricultural operations and despatched to them the following satiric lines :—

> சேனை தலையாக்கிச் செங்குருதி நீர்தேக்கி
> ஆனைமிதித்த வருஞ்சேற்றில்—மானபரன்
> பார்வேந்த னேகம்ப வாணன் பறித்துநட்டான்
> மூவேந்தர் தங்கள் முடி.

Ekambavanan returned from the fields and was apprised of the Kings' visit and of her words addressed to them He went in pursuit of them and, with the help of a drudging goblin, incarcerated them. They paid him homage; and obtained their release. Neither Ekambavanan nor his wife has left any literary production.

This story of Ekâmbavana has been seriously questioned and declared incredible. He was not a contemporary or student of Kamban. He was probably a general of King Vidyathara's forces when they marched against the Pandiyan King Seevala Maran three centures and a half ago.

2. Ottak-kutthan. A contemporary of Kamban was Ottak-kutthan, whose *Uttarakandam* winds up the Ramayanam of Kamban This rival of our great poet derived his name from the following circumstance :—

A number of his caste men urged him to compose a poem in praise of their antiquity and of their racial excellences and promised him a fortune for his labour. He demanded the heads of seventy of their first-born and they accordingly brought them in a basket and placed the basket at the holy entrance of Chola's palace. Otta took his seat on the heap of the dead firstlings and composed *Eety-Elupathu* (Spear Seventy). His address to Sarasvati at the end of the poem brought about the reunion of the heads to their respective bodies, and the dead firstlings awoke as out of a trance.

If Kamban was strong in his stately viruttams and resembled Milton in his diction and rhythm, Ottakutthan was a severe critic of poetry and an expert in making anthathi, Kovai and Ula.

Otta was envious of Kamban's genius. Though Kamban was condescending to Puhalendi, he always cherished a contempt towards Otta, When he heard of Kamban's death, he broke out;

இன்றைக்கோ கம்ப னிறந்தநா ளிப்புவியில்
இன்றைக்கோ வெண்கவிதை யேற்கு நாள்—இன்றை
பூ மடந்தைவாழப் பொன்மடந்தை வீற்றிருக்க
நா மடந்தை நாணிழந்த நாள்.”

This shows his inner appreciation of the merits of Kamban as the Emperor of Poets

3. Puhalendi. As this stage, the history of Otta merges into that of Puhaléndi; and a brief account of their rivalry will, we hope, do full justice to them both. When Kulottunga Chola's father was in his death-bed, he installed his son as king and died laying on Otta the onus of contracting his son's marriage with a princess of the lunar family. Agreeably to his wishes, Otta proposed the hand of the Pandian's daughter and visited the King in Madura. The Pandian king, puffed up with self-importance, asked the foreign court-poet how his prince deserved the hand of his princess. Otta expatiated on the excellences of his Chola country as follows :—

கோரத்துங் காப்போ னவட்ட மம்மானை
கூறுவதுங் காவிரிக்கு வையையோ வம்மானை
ஆருக்கு வேம்புநிக ராகுமோ வம்மானை
ஆதித்த னுக்குநிக ரம்புலியோ வம்மானை
வீரர்க்குள் வீரனொரு மீனவனோ வம்மானை
வெற்றிப் புலிக்கொடிக்கு மீன்கொடியோ வம்மானை
ஊருக் குறந்தைநிகர் கொற்கையோ வம்மானை
ஒக்குமோ சோணாட்டுக்குப் பாண்டிநா டம்மானை !

Whereupon Puhalendi, the poet-laureate of the Pandian court, described his country and its virtues in the following terms :—

ஒருமுனிவ னேரியிலோ வுரைதெளிந்த தம்மானை
ஒப்பரிய திருவிளையாட் டுறந்தையிலோ வம்மானை
திருநெடுமா லவதாரஞ் சிறுபுலியோ வம்மானை
சிவன்முடியி லேறுவதுஞ் செங்கதிரோ வம்மானை
கரையெதிரே வேறியது காவிரியோ வம்மானை
கடிப்பகைக்குத் தாதகியங் கண்ணியோ வம்மானை
பரவைபடிந் தரஞ்சோழன் பதந்தனிலோ வம்மானை
பாண்டியனார் பராக்கிரமம் பகர்வரிதே யம்மானை !

Vexed at heart with the opposition of Puhalendi, Otta returned home and told his master of the success of his mission. The king trusted Otta with the wise and just government of his kingdom in his absence and set out for Madura for the consummation of the marriage devoutly wished for. The marriage was solemnized and the king, with his new partner, returned to his country. The Pandian king bestowed Puhalendi also as dowry for his daughter. Puhalendi's presence in the palace of Chola induced Otta to feed fat his ancient grudge against him. Otta informed the king of Puhalendi's disparagement of the Chola country during his mission to the Pandian Court. Kulottunga kept Otta's information confidential and called upon both the poets to compose a stanza each. In this trial, Puhalendi wrote in no praiseworthy terms of Chola and, like the elephant that throws dust on itself, gratuitously incurred the displeasure of the king. Otta struck the iron while hot and managed to incarcerate Puhalendi. One day while Puhalendi was upstairs the prison-house, the king noticed him and asked Otta of his merits. As a rival poet, Otta ran him down as follows:—

மானிற்கு மோவிந்த வானரி வேங்கைமுன் வற்றிச்செத்த
கானிற்கு மோவெவ் வெரியுந் தழன்முன் கனகடலின்
மீனிற்கு மோவிந்த வெங்கட் சுறவமுன் வீசுபனி
தானிற்கு மோவிக் கதிரோ னுதயத்திற் றார்மன்னனே!

Hearing the gasconade of Otta, Puhalendi, according to the wish of the sovereign, used nearly the same words and beat him out:—

மானவ ஞனந்த வாளரி வேங்கையும் வற்றிச்செத்த
கானவ ஞனவ் வெரியுந் தழலுங் கனகடலின்
மீனவ ஞனந்த வெங்கட் சுறவமும் வீசுபனி
தானவ ஞனக் கதிரோ னுதயமுந் தார்மன்னனே!

The sovereign duly appreciated Puhalendi's wonderful poetic talent in turning Otta's verse into his own and impregnat-

ing it with better significance. Nevertheless, his admiration for Otta was still unabated. Otta basked in the sunshine of royal favour, and Puhalendi continued to be in prison. But Puhalendi did not trifle his time in the prison-house. Like Goldsmith's Vicar, he utilized it in educating his six fellow prisoners of differing social ranks imprisoned long before him for their failure to answer satisfactorily the king's queries during the past Navaratri festival. Besides, Puhalendi is said to have embodied the chief incidents of Mahabharata in the most simple and intelligible language in *Alli Arasanimalai*, *Pavalak-kodi-malai*, *Pulandhiran Kalavumalai*, *Subhadraimalai*, and *Viduran Kuram*, and to have enlisted in his favour the sympathies of the commonalty who, enamoured of his attractive works, fed him with plenty and kept the wolf far from the door. He allowed the guards their share and was treated by them with respect and kindness. Thus, even in his ' durance vile ', Puhalendi passed his days *otium cum dignitate*.

The Navaratri festival recurred, and the king ordered the six prisoners, to wit, a potter, a barber, a blacksmith, a goldsmith, a carpenter, and an agriculturist to be brought before him. Puhalendi sent them one after another headed by the potter. On his arrival, Otta asked him rather arrogantly :

மோனை முத்தமிழ் மும்மதம் பொழி
யானைமுன்வந் தெதிர்த்தவ னாரடா ?

To which the potter replied :

கடையுங் குடமும் குண்டு சட்டியும்
பானையும் வனையுங் குசப்பயல் யான்.

Though expressed in humble language, it hardly failed to shatter Otta's hopes. Next came the squint-eyed barber, who answered Otta's question.

விண்பட்ட கொக்கு வல்லூறு கண்டென்ன விலவிலக்கப்
புண்பட்ட நெஞ்சொடு மிங்கு நின்றாய் பொட்டையா புகல்வாய்?

with an air of haughtiness, thus:

கண்பொட்டை யாயினு மம்பட்டனான் கவிவாணர் முன்னே
பண்பட்ட செந்தமிழ் நீயுந் திக்கிடப் பாடுவனே.

The third in the series was a blacksmith, whom Otta asked as to his whereabouts, to which his answer was haughtier than the barber's:

செல்வன் புதல்வன் திருவேங் கடவன் செகக்குருவாம்
கொல்லன் கவியைக் குறைசொன்னபேரைக் குறடுகொண்டு
பல்லைப் பிடுங்கிப் பருந்தாட்ட மாட்டிப் பகைவர் முன்னே
அல்லும் பகலு மடிப்பேன் கவியிருப் பாணிகொண்டே.

Disconcerted by this shuddering reply, Otta asked the carpenter who followed him, who he was, and received the following reply:

சொன்ன சந்தக்கவி யாவருஞ் சொல்லுவர் சொற் சுவைசேர்
இன்ன சந்தக்கவி யேதென்ற போதி லெதிர்த் தவரை
வன்ன சந்தங்கெட வாயைக் கிழித்திந்த வாய்ச்சி யினாற்
கன்ன சந்தன களினிற் கவியாப்பைக் கடா வுவனே!

Undaunted by this sharp reply, Otta still continued his examination and asked the goldsmith of his history. He replied:

திகிரி வட்டக்குடைச் செங்கோலபயன் செழுஞ்சிலம்பிற்
பகுதி யொட்டக்கூத்த பட்டனை நா னட்பணைக் கவியின்
மிகுத வொட்டத்தட்டி விட்டகையோட்டி யுருக்கிக்குத்திப்
புகுத வொட்டத்தட்டி மேலணுக வண்ணம் போர்செய்வனே.

This insulting reply cut him to the quick and made him hold his peace. As the poet-laureate of the court, he was bound to proceed with it, and softly asked the agriculturist, who

came next, whether he too was a poet and could make rhymes. His reply was:

> கோக்கண்டு மன்னர் குரைகடற் புக்கிலர் கோகனகப்
> பூக்கொண்டு கொட்டியும் பூவாதொழிந்தில பூமுழுதுங்
> காக்கின்ற மன்னன் கவியொட்டக் கூத்தரின் கட்டுரையாம்
> பாக்கண் டொளிப்பர்களோ தமிழ்பாடிய பாவலரே.

Otta was now crest-fallen and released those prisoners with presents. Puhalendi alone was left in the cell, and on him, Otta vowed to wreak his vengeance, as he had been th main-spring of the tremendous poetic thunder hurled on his head a little while ago. The queen knew through her abigails that her favourite Puhalendi was not liberated on account of Otta's jealousy and, was, therefore, very sorry. The winter of her discontent brought on an early night, when the king repaired to the zenana to enjoy the pleasures of the seraglio. The queen, in a fit of melancholy, held the door fast and would not open it to all his 'phyllising the fair.' The king called Otta in vain to persuade her to open the door. She simply drew out the second bolt for his song and was not moved. Then Puhalendi undertook the task, and was crowned with success. She threw the door open, and immediately the differences of the royal pair were made up. From this occasion, his influence with the king began to grow like the crescent, and Puhalendi, to avoid the unavailing tug of war with Otta, voluntarily removed himself to the court of Sandiran Svarki, a tributary prince under the Chola King. While there, the prince requested him to translate from Sanskrit the story of the emperor Nala. In compliance with his request, Puhalendi rendered it into four hundred and seventeen Venbas and called it *Nalavenba*, which he rehearsed in his lord's durbar. Each stanza of this immortal poem is a polished gem; it is rather a casket of gems. It has infinite riches in a little room, and its melody is most enchanting.

The news of this composition and its rehearsal reached the ears of the supreme lord Chola, who wished it to be rehearsed in his own assembly and its merits or otherwise discussed by the contemporaries of Kamban, Ottakkutthan and and others. Kamban and the other poets appreciated the work, but Otta was fixed in his resolve to detect some flaw or other in it. Accordingly he selected the stanza:

> மல்லிகையே வெண்சங்காய் வண்டே வான்கருப்பு
> வில்லி கணைதெரிந்து மெய்காப்ப—முல்லைமலர்
> மென்மாலை தோளசைய மெல்ல நடந்ததே
> புன்மாலை யந்திப் பொழுது.

and exposed the inaccurate observation of Nature in the comparison instituted between the jessamine and the conch, between the bee and the blower of the conch, in as much as the bee hums at the top of the flower and the conch-blower applies the bottom of the conch to his mouth. This Gordian knot of inaccuracy was cut in twain by Puhalendi's apposite remark that to a drunkard, top and bottom are indistinguishable. Thus when Puhalendi got out of the ordeal unscathed, his poetic wit was noised abroad, and Kulottunga treated him with greater honour and respect.

In spite of his success in the last literary tournament, Puhalendi, irritated by the sharp contests into which Otta had often drawn him, was determined to deal him the death-blow. and be done with him. 'We have scotched the snake but not killed it.' Bent upon this murderous scheme, Puhalendi, one night, stole under the cot of Otta with a huge stone to break his head while deep in slumber. He saw Otta lying on his cot without food, without sleep, and labouring under the thought of his utter defeat in his contentions with Puhalendi. His wife, unable to guess what the cause of his melancholy was served him with delicacies, but he would touch none of them. At the

urgent entreaties of his wife, Otta, in a fume, observed that nectared sweets could not remove his bad humour, nor could the aggregated sweets of the sweetest stanzas of Puhalendi's *Nalavenba*. This explicit acknowledgment by Otta of the excellence of his work, cut off at a stroke all murderous thoughts from the mind of Puhalendi, and in an ecstacy of delight, he confessed his dreadful devices, begged him pardon, and became friends with him. Thenceforward, the two poets equally shared the favours of the king, and Puhalendi remained in the Chola Court

On a certain day, Kulottunga, accompanied by Otta and Puhalendi, took a walk in the street, and found Auvai II (not the famous sister of Thiruvalluvar) stretching her legs towards them. At the sight of the King she folded one leg, and drew in the other when Puhalendi approached her. When she saw Otta, she stretched out her egs once again. Otta could not make out the reason therefor, and asked her of it. She replied that she folded her legs for Kulottunga and Puhalendi, as the former was the sovereign of the land, and the latter the sovereign of letters; and that she did not respect Otta as he was an ignoramus. This cutting reply was more than he could bear. Again, she challenged Otta, if he considered himself in no way inferior to Puhalendi, to compose a stanza using *Mathi* (மதி) thrice in it. Otta's stanza contained only two *Mathis* (மதிகள்), at which Auvai laughed him to scorn, and told Puhalendi to try the same. He did it successfully and fulfilled her expectations. The stanzas of Otta and Puhalendi are given below :—

Ottak-kuttan :

வெள்ளத் தடங்காச் சினவாளை வேலிக்கமுகின் மிடறொடித்துத்
துள்ளிமுகிலைக் கிழித்துமழைத் துளியோடிறங்குஞ் சோணாடா!
கள்ளமறவர் குறும்பகற்றுங் கண்டாகண்டர்பெருமானே !
பிள்ளைமதியாலென்மாது பேதைமதியு மிழந்தனளே !

Puhalendi:

பங்கப் பழனத் துழுமுழவர் பலவின் கனியைப் பறித்தென்று
சங்கிட் டெறியக் குரங்கிளநீர்தனைவிட்டெறியுந் தமிழ்நாட
கொங்கர்க்கமரா பதியளித்த கோவே யமரர் குலதீபா (மிகவே.
வெங்கட் பிறைக்குங் கருப்பிறைக்கு மெலிந்தபிறைக்கும் விழி

Besides the works mentioned above, Puhalendi has been credited with the authorship of Rattinachurukkam, Kalambagam, and some minor works as Aravalli Suravalli, Kannan Sandai, Katthavarayar, Eniyetram, and Nallatangal Kathai.

His *Rattinachurukkam* describes, briefly but with a flourish of poetic ornaments, the features of womanly beauty in 71 stanzas. His Kalambagam is like Tennyson's *Princess*, a medley, not in subject matter, but in respect of metre and poetic subtlety.

Hardly anything is known of the latter end of Otta and Puhalendi. From the silence of all chronicles of their 'sere, yellow leaf' to the contrary, we believe that they must have had a peaceful close.

Puhalendi, known as 'Venba—Puli', for having exhausted the possibilities of the ancient Venba metre, was born at Kalatthur, near Chinglepet, in Thondai-nadu. distinguished as 'gold-borne or *பொன்விளைந்த*. The Thondai-mandala-Sathagam speaks of him as '*ஐயன் களந்தைப் புகழேந்தி யாண்டான்*', '*காரார் களந்தைப் புகழேந்தி*', '*மாணர் களந்தைப் புகழேந்தியுந் தொண்டைமண்டலமே*'. The poet's invocations are to Ganesa and Siva, but in the body of the book he praises Narayana:

"*நாரா யணாய நமவென் றவனடியிற்*
சேராரை வெந்துயரஞ் சேர்த்தாற்போல்"

"மிக்கோ ருலகளந்த மெய்யடியே சார்வாக
புக்கோ ரருவினைபோற் போயிற்றே".

These references tempt us to make him out as a Vaishnava, and his description of maruthu nilam which is specially charming leads the reader to think that he was a Tuluva Vellalah.

Nalavenba tells the story of Nala as related in *Nalopakiana* in the Mahabbarata Nala was king of Nidatha. He marries Damayanthi, the princess of Vidharba, in a swayamvara. Kali (கலி) grew jealous of the glowing account of the marriage given by Indra, Yama, Agni, and Varuna on their way home. and induced his kinsman Pushkara to play dice with Nala. In the game Nala lost all his dominion, and he and his wife sent their children to Bhima, their maternal grandfather, at Kundinapuram and themselves went to the forest as exiles. While they were sleeping in a mantapam in ruins, Kali tempted Nala to desert his wife when asleep at night. As she got up she saw not her lord and wept bitterly. With the help of a wayfarer who was a merchant, she passed through Sethinadu and reached her father's kingdom. She remained with her father and was lost in lamentations Nala, the deserter, in the course of his wanderings saved Karkotaka from the flames and was bitten by him and became metamorphosed. He was furnished with a set of clothes which he might wear whenever he wanted to slough off the disguise. In the guise of a cook and charioteer he took service under *Rithu*-parna, prince of Oude While he was there, an andhana, sent in quest of Nala, found out Nala in disguise and communicated the matter to Damayanthi. She proclaimed a second swayamvara and sent a message only to the King of Oude. This king arrived at Bhima's palace with Nala, and the instinct of his children led them to embrace Nala as their parent. Nala then threw off his guise and lived happily with his family after winning in the second dice-play with Pushkara and recovering his lost dominion.

This in brief is the substance of the famous poem, which delineates the vicissitudes of princely life, the evils of gambling, the good influence of love and duty, hamsa as messenger of love, and the invincible fate and its working, and describes enchanting flower gardens, limpid streams, and places in a charmingly simple style. The carping criticism of Otta on this poem has already been mentioned. Puhalendi was an erudite scholar, and his poem bears unmistakable traces of his study of Kural and the Panchakavyas and the hymns of Periyalvar, Manikavasagar and other great poets.

"கேடில் விழுச்செல்வங் கேடெய்து சூதாட
லேடவிழ்தார் மன்னர்க் கியல்போகாண்—வாடிக்
கலங்கலைநீ யென்றுரைத்தான் காமருவு நாடன்
இலங்கிலைவேலான் மார்ப னெடுத்து".

"உங்க ளரசொருவ னுளரீ ரோடிப்போர்த்
திங்க ளுறைந்த விழுக்கன்றே—செங்கை
வளவரசே யென்றுரைத்தான் மாதவத்தாற் பெற்ற
விளவரசை நோக்கி யெடுத்து".

From the *Sankara Cholan Ula* recently unearthed, we see that பரணிகொண்ட விறலோன் was Apayan *alias* Upaya Kulothaman, that Otta composed not only three Ulas in honour of his son Vikrama Chola and his successor Kulothungan but a Malai and Pillai-Tamil, and that he was rewarded with one thousand pons for each couplet. The phrase Kumara Kulothungan is significant occurring in குலோத்துங்கக்கோவை and refers to the son of Sankararajan. The Sengunthar poet who made நாலாயிரக் கோவை praising Kangeyan of Puthuvai, evidently a contemporary of the three Chola Kings—Vikraman, Kumara Kulothungan and Rajarajan. The last king was honoured with one Ula called after the King's name.

Athitthan
|
Vira Narayana Kulothungan
(900–940 AD).
|
Apayan
|
Vikraman
(1118–1132)
|
Kumara Kulothungan
|
Raja Rajan (Akalangan)
(died 1200).

Puhalendhi composed a Kalambakam in honour of the king of Senji called Kádavan after his clan. His real name was probably Kotthan, as seen in the Kalambakam Otta also wrote Thakka-Yaga-Parani, and Arumpagai-Thollayiram, and bore the name Kavi-chakra-varthi That he had a patron in Soman, native of the village called Thiri-puvanam, is evident from the Tamil-Navalar-Stories. That he was the author of Thakka-Yaga-Parani is found in Akalanga Sarukam of Vira-Singathana Puranam. As the great poet has praised Thirujnana Sambandhar as his tutelary deity at the commencement of his Parani, he was, in all likelihood, a native of Shiyali.

கம்பனென்றுங் கும்பனென்றுங் காளி (ழி)
யோட்டக் கூத்தனென்றும்
கும்பமுனி யென்றும் பேர் கொள்வரோ.

SECTION II.

Saiva Siddhanta Sastras

INTRODUCTION.—About the Saiva Siddhanta philosophy various English scholars have expressed their opinions. The Rev. Dr. Pope has said that 'it is the choicest product of the

Dravidian intellect, and the most elaborate, influential, and undoubtedly the more intrinsically valuable of all the religions of India' The Rev. Mr. Goudie wrote ; "There is no school of thought, and no system of faith or worship that comes to us with anything like the claims of Saiva Siddhanta. The system possesses the merits of great antiquity. In the religious world, the Saiva system is the heir to all that is most ancient in South India ; it is the religion of the Tamil people, by the side of which every other form is of comparatively foreign and recent origin As a system of religious thought, as an expression of faith and life, the Saiva Siddhanta is by far the best that South India possesses" The Rev. M. Macnicol is of opinion that this system has 'grasped and set forth in far broader outline than elsewhere in Indian thought the basal conception of Theism that God is a moral Being, governed from first to last by a purpose of compassion'. Equally appreciative is the opinion of Prof Maxmuller, who wrote, "In the south of India there exists a philosophical literature which, though it shows clear traces of Sanscrit influence, contains also original indigenous eleménts of great beauty and of great importance for historical purposes."

The siddhantam is summed up in the formula pati-pasu-pasam *i.e.*, (1) the Lord, the master of the herd, who is the supreme Siva (2) the cattle, the aggregate of souls bound in the cycle of repeated birth and death, and (3) the bond, the material influences which keep the souls bound in the series of transmigrations and hold them back from their natural union with Siva. These three are permanent or réal entities. The Soul takes its place like Buridan's ass. between God on the one hand and Pasa or bond or matter on the other. If it swings towards God, it becomes illuminated with Divine Presence and becomes purified and perfected. But if it is attracted by pasa, it plunges in worldly things and becomes more and more impure and least worthy of divine

illumination Bhakti and Jnana are the modes of its purification and perfection. 'The whole credit of formulating Saiva Siddhanta philosophy is due to Meikanda Deva.' The religious revivalistic movement led to the composition of fourteen Saiva Siddhanta Sastras by the holy preceptors and apostles of Saivaism. The following Venba gives their names :—

"உந்தி களிறு உயர்போதஞ் சித்தியார்
பிந்திருபா உண்மை பிரகாசம்—வந்தவருட்
பண்புவினா போற்றிகொடி பாசமிலா நெஞ்சுவிடு
உண்மைநெறி சங்கற்ப முற்று."

They are as follow:—

	Sastra.	*Author.*
1.	Thiru-Vunthiyar	Wuyya Vantha Thevar
2.	Thiruk-Kalittuppadiyar	Do.
3.	Sivajnana Bodham	Meikanda Thevar
4.	Siva Jnana Siddhiyar	Arul Nanthi Thevar
5.	Irupâ Irupahthu	Do.
6.	Unmai Vilakkam	Mana Vasakam Kadantha Thevar.
7.	Sivaprakasam	Umapathi Sivachariar
8	Thiru-Arul-Payan	Do.
9.	Vinâ-Venpâ	Do.
10.	Potri-Pahrodai	Do.
11.	Kodik-Kavi	Do.
12.	Nenju-Vidu-Thuthu	Do.
13.	Unmai-Nerri-Vilakkam	Do.
14.	Sankalpa-Nira-haranam	Do.

Before reviewing these works, we must caution the reader that only three of the four *Santhana Kuravars* or Acbariyas

are named above, *viz* , Meikanda, Arul Nanthi, and Umapathi, and that the fourth name, Marai-Jnana-Sambanthar, has been omitted. These four names occur in the verse recording the days on which the Saiva religious philosophers threw off their fleshly coil and became one with Siva :

"சித்திரை யத்தமுமாபதி யாவணித்திங் கடனில்
உத்திரஞ் சீர்கொண் மறைஞான சம்பந்த ரோதுகன்னிச்
சுத்தமெய்ப் பூர மருணந்தி யைப்பசிச் சோதிதன்னில்
வித்தக மெய்கண்ட தேவர் சிவகதி மேவினரே."

In the list of the Sastras given above two names, not occurring in these lines, are found, and they are disposed of first, before the four great Teachers are treated at some length.

1. **Wuyya-Vantha-Thevar** was a native of Thiru-Viyalur. His poem *Thiru Vunthiyar* contains 45 triplets, each of which gives concisely some truth of the Saiva Siddhantam. It is not a systematic treatise ; it derives its title from the same concluding feet of each triplet, *viz Unthi-para*, girls' pastime,' or உம்+தீ+பற=உமது குற்றம் பறக்க, "may your evil nature fly." The author came south to the banks of the Cauvery and rested for a night at Thiruk-Kadavur, when he composed the poem in compliance with the request of a local gentleman, Aludiya-Thevar. It has a commentary by Chittambala-Thambiran. Another poem, *Thiruk-kalittup-padiyar*, is ascribed to him. It contains 100 quatrains and is remarkable for its beautiful sentiments and expressions. The commentary on it is by Sivaprakasar. The opening triplet of *Vunthiar*, on God the great Preceptor, runs as follows.

"அகளமா யாருமறிவரி தப்பொருள்
சகளமாய் வந்ததென் றுந்தீ பற
தாளுகத் தந்ததென் றுந்தீ பற"

It may be rendered in English thus,

" As the Absolute, unknowable by any, that
In Form appeared :—Rise and fly
He, to become, blessed—Rise and fly "

2. **Mana-Vasakam-Kadantha-Thevar.** He was born at Vathikai and was one of the 49 disciples of Meikanda Thevar. He was the author of *Unmai-Vilakkam*, a short treatise containing 54 quatrains. The name of its commentator is unknown.

3. **Meikanda Thevar.** He was born in the village of Pennagadam, near Thiruvenkadu, in the Tanjore district. His foster-father was Atchutain, noted for his learning and bhakti. Long childless, his father prayed for the gift of a child and was informed in a dream that he would be blessed with one. Accordingly he found one on the steps of the temple tank, took it home and gave it to his wife. His caste men murmured against the foundling. One day Kangeya—pupathi, Atchutan's brother-in-law, came and took the boy with him to Thiru-vennai-nallur, which became his home from his third year. The child made Sivalingam of sand and became absorbed in contemplation. One day Paranjothi saw him at his play and was touched by his early ripeness. He was known in his family circle as Swetha-Vanap-Perumal. At his feet he learned the Twelve Good Rules as given in the padalam called Redemption of Sin, in the sixteenth Saiva Agamum or Rauramam. When the disciple's knowledge in the Agamic studies widened, his master conferred on him the title Meikanda-Thevar "one who saw the truth." It is also said that the child learned Siva Agemas from Ganesa of Thiru-Vennai-nallur, who was called Polla-Pillayar. He then rendered the rules in twelve aphoristic Sutras and preached them to his followers. His preaching attracted a large body of disciples, who found him a better expounder Arul-nandi, the type of anava-mulam, and famous as the sakala-

agama-pandithar, became his devoted disciple, and Meikanda gave him his *Sivagnana Bodham*. It is the greatest of the Saiva scriptures in South India; and its leading thought is that "the Highest Love (Para Bhakti) is based on the soul's recognition of the non-duality and of its debt to the Lord; that the Lord, standing non-dual with the soul, enables it not only to know external objects but also to know itself and Him". The oldest commentary on the work was by Pandi Perumal, but it is no longer read. The *brief* as well as the *elaborate* commentaries of the great logician and philosopher, Siva-Jnana Swamigal, have superseded it The brief one is in use, but the elaborate one, called *Dravida Maha Bashyam*, is held as a sacred treasure in the Thiruva-Vedu-Thurai Mutt.

"மலர்தலை யுலகின் மாயிருள் துமியப்
பலர்புகழ் ஞாயிறு படரின் அல்லதைக்
காண்டல் செல்லாக் கண்போ லீண்டிய
பெரும்பெயர் கடவுளிற் கண்டுகண் டிருந்து
அருந்துயர்க் குரம்பையில் ஆன்மா நாடி
மயர்வற நந்தி முனிகணத் தளித்த
உயர் சிவஞான போத முறைத்தோன்
பெண்ணைப் புனல்சூழ் வெண்ணெய்ச் சுவேதவனன்
பொய்கண் டகன்ற மெய்கண்டதேவன்
பவநனி வன்பகை கடந்த
தவரடி புனைந்த தலைமை யோனே."

The epithet உயர் is justified by the fact that, as it treats of Jnana, it should be read by men who have read the works dealing with Sarya, Kiria and Yoga. Its twelve sutras fall into four divisions or Iyals, and the first six make one chapter, while the rest form the second.

Those who deny this work as a translation believe that its teachings had been scattered for ages, here and there, unknown to the multitude and that they were collected, collated, and

codified when the author's fellow-religionists were sunk in ignorance and troubled by internal schisms and external influences. This theory is supported by the fact that, the nanmarais of the ancient Tamilians having been lost in the sea-floods, their tenets and doctrines were remembered by the dispersed mortals and orally transmitted from generation to generation till they were quite neglected and superseded by the Vedic teachings and principles, which, in the absence of their own, were accepted as the next best. It is a well-known fact that the Aryans, ever anxious to know new truths, embodied them in Sanskrit and popularised them. The ignorant Tamilians came in course of time to believe that the truths of the Godhead came to them from the Vedas, Vedangas, and Upanisheads and that they were none of their ancient heritage. Meikanda found out the fact and diligently set himself to give out the truths as he found them. This Revealed Book has attracted the attention of many European scholars, and been admired for its logical and systematic treatment. Its author, the Tamil Vyasa, lived in the closing years of the 12th C and died in 1223 A. D. It is said that he was a descendant of Sanarkumarar. His advent, at a time when the Tamil world was disturbed in its religious faith by the bashyams of Nilakanda, Sankara, Ramanuja and Madhva on Veda Vyasa's Brahma Sutra, was hailed as most opportune.

நல் வியாத முனியுரைசெய் சூத்திரத்தின்
பாடியமோர் நான்குங் கொண்ட
சொல்வாய்மை பொருள்வாய்மை தெளிதலுற்ற
தோராது சோகமுற்றே

ரெல்லாரு மத்துவித சுத்திநிலை
யினிதெய்திச் சோக மேயப்
பொல்லாத சமயிகளு மதிசயிப்பப்
புனிதியினைப் போத மேற.

4. **Arul-Nanthi-Sivachariyar**, a Brahmin, was the first and best of Meikanda's disciples, on whom his master's mantle fell. He was born at Thiruthuraiyur near the Pennai of hereditary Saiva parents. He was well versed in the Saiva Agamas and in the grammatical lore. For his proficiency in Pathi, Pasu, Pasam, he was called 'Sakala-Agama-Pandithar'. He turned an ascetic and preached the Saiva philosophy to his bachelor-scholars. Gradually they fell off in number, for which he could not account. At last he knew that they had gone to Meikanda Thevar, whose philosophical lectures were remarkable for the numerous impressive illustrations and lucid explanations of subtleties. Arul-Nanthi set out for Thiru-vennai-nallur, where the famous lecturer was and appeared there before the lecturer. He was young in years, but had an o'd head upon his young shoulders. Shy and modest and with downcast looks, the lecturer went on with his lectures on theology and metaphysics and paid no heed to the visitor. The old sage felt keenly the breach of decorum and was pacing to and fro. The young preacher, noticing his blood-shot eyes, discoursed on *Anava malam* or the evil principle of self-importance, one of the three evil passions of the soul, the other two being delusion and lust. Irritated beyond bounds, Arul Nanthi asked the young sage to explain the term *Anava malam*. In answer to which the Thevar simply stared him in the face. Arul Nanthi appreciated the young sage, begged him pardon for his own humptiousness, and joined the ranks of his scholars. He composed **Siva Jnana Siddhiar**, the bulkiest and the most learned contribution to the Tamil philosophy, on the model of his master's *Siva-Jnana-Bodham*. It is described as an expansion, amplification and illustration of Meikanda's gem of highly condensed systematised thought. It is the vali nool to the muthal nool of concise aphorisms. It is a philosophical work in two parts, critical and expository, containing 301 and 328 stanzas respectively, and enlarges on

the three eternal, uncreated principles, soul, deity, and illusion. His clear and exhaustive handling of the subject in the double light of self and another has achieved for it broad and deep fame; and it has become proverbial that "there are no Sastras above *Siva Jnana Siddhiar*".

The first part, *Parapaksham*, is a review of the fourteen systems of philosophy beginning with Lokayatha and ending with Pancharathra in the manner of Sayana's Sarva Darsana Sangraha, and contains a defence of his own doctrines. It was annotated by Jnana-prakasar of Thiruvottiyur, by his scholar Thathuva-prakasar, and by Veluppandaram The second part, *Subaksham*, is an amplification of his master's work. It was commented on by Sivakira Yogiar, Marai Jnana Sambandhar, Nirambavalakiar, Jnanaprakasar of Jaffna, Siva-jnana and Ramalinga Thambiran respectively. This part is prefaced with a chapter on *Alawai* or Logic, which must be studied closely for a clear understanding of the different schools of Indian philosophy.

The ten logical methods explained and elucidated in the book are 1. Prathi-atsha, [observation] and experiment. 2. anumana [inference], 3. agama [testimony to authority], 4. abava [non-existence], 5. artha-patthi [deduction], 6. upamana [analogy], 7. paraisesha [inference by exception], 8. sambava [co-existence], 9. aithikam [tradition] and 10. swaba linga [natural inference]. All these are included in the first three. The Tamil equivalents of these ten *pramana* are காட்சி, கருதல், உரை, இன்மை, பொருள் ஒப்பு, ஒழிபு, உண்மை, ஐதிகம், and இயல்பு. The Tamil logic is more inductive than deductive and is concerned more with the proof of things and the methods of discovering truth by the application of human reason and by the aid of the highest testimony.

Irupa-Irupahthu is a short poem consisting of ten Venba and ten Ahaval verses, and has a commentary published by

Namachivaya Thambiran. It contains some of the most puzzling problems in Indian philosophy in the form of leading questions addressed to his master.

In it the author brings out all his vast learning and erudition. Stanza 15 is a question to his master about Karmic attachment and divine Grace.

> " O King with lotus hands which hold the deer,
> Who dwellest in high-walled Vennai-nallur,
> Will past karma attach themselves to me,
> As I go out to unite with karma ?
> And thou doth not join me and karma both ?
> What need is there for thy Pure Grace, O Lord ? "

St. Meikandan points out that man and his karma act and react, attracted to each other as a piece of iron is by a magnet and that both would be lifeless but for the supreme power of God acting on them both.

5. Marrai Jnana Sambandhar, a Vellala of Thirukalanchery, was a disciple of *Arul-nanthi*. He belonged to the line of Parasara Muniver and mastered the mara s. Hence his name. He wrote the *Siva Tharumothram*, in twelve sections, counting in all twe ve hundred stanzas He initiated his pupil *Omapathi Sivachariar* who did not scruple to feed on the leavings of his guru, in'o the mysteries of his religion and gave him regular lessons from his work. (*Siva Tharumothram* was edited with notes by the Tinnevelly SaliVadiswara Othuvamurthi Avergal.) He has been cred ted with the authorship of '*Saiva Samaya Nerri*,' in three parts, dealing with the qualifications of the master and disciple and with some miscellaneous things. A specimen stanza is subjoined.

> " ஆதிநாத னமல னரன்றிருப்
> பாத முன்னினர் பாவம் பயிற்றிலும்
> வேத னுரை சக்குழி வீழ்வரோ
> நாத வேலை விக்கவர் நாடுமே. "

6. **Umapathi Sivachariar**, of Kottavankudi near Chidambaram, a high class brahmin by birth, is said to have been a convert to Saivaism from his dissatisfaction with the doctrines and teachings of his own Vaishnava religion. His first work was *Sivappprakasam* a religio-philosophic work of one hundred stanzas, on the Agama philosophy exhibiting in a condensed form the doctrines inculcated in *Sivajnana Siddhiar*, and *Sivajnana Bodham*.

Further, he extracted the essence of Sekkilar's *magnum opus*, *Periyapuranam*, and put it in seventy-five stanzas, which he called *Thirut-thondar-Purana-saram*. He composed his biography in a hundred stanzas and named it *Sekkilar Puranam*. His next religious poem was *Koilpuranam*, consisting of four hundred and ten stanzas describing the traditions and the religious antiquities connected with Chidambaram, a famous seat of the sacred Siva shrine in Southern India. He kept his work safe in his cellar without giving publicity to it. The Swamy of the temple informed the Thillai Brahmins of it and made its merits known.

This work was followed by a host of minor works of the same category, which are *Thiru Arul Payan*, *Vina Vemba*, *Potri Pahrodai*, *Kodik-Kavi*, *Nenju Vidu Thuthu*, *Unnmainerri Vilakkam* and *Sankalpa Nirakaranam*.

Thiruvarul-Payan contains 10 couplets and deals with Moksha. It supplies what is wanting in Kurral. Niramba Alagia Desikar, author of Sethu Puranam, has written a commentary on it.

Vina-Venba consists of 13 quatrains and deals with Maya. It has a commentary by Namasivaya Thambiran.

The poem contains a number of philosophical paradoxes and brings into prominence how Saiva Siddhanta reconciles our

various difficulties in philosophic investigation. The last stanza, with translation, is given as a specimen of the work.

> " அருளா லுணர்வார்க்கு அகலாத செம்மைப்
> பொருளாக நிற்கும் பொருந்தி—தெருளா
> விருவெண்பா வுண்மை விளைவாரே லூமன்
> கனவின்பா லெய்துவிக்குங் காண். "

> " With Grace one tries to know, its lasting truth
> Will appear without doubt. If otherwise
> They do not care to know the Poem's Truth,
> It will be like the fool in dream drinking milk ".

Potri-pahrodai is a short work on the same subject for the easy comprehension of ordinary mortals.

Kodikkavi is about the conquest over Maya and the triumph of nin-malam.

Nenju-Vidu-Thuthu has 258 verses, in which the author sends his mind as an envoy to obtain the flowery Kontrai by prostrating at the feet of Marrai-Jnana Sambandhar, with a view to dispel illusion, and overwhelm the troubles arising from the three foreign religions.

Unmai-Nerri-Vilakkam has 24 lines, in which he describes the rupa dharsana, and suddhi of tatwa, anma, and siva respectively with a view to overcome illusion and obtain bliss.

Sankalpa-Nirakaranam states and refutes the philosophies of Maya, Iaikkya, Padana, Petha, Sivasama, Sankirantha, Iswara Vavikara, Nimittha Karana Parrinama, and Saiva philosophers, and establishes the excellence of the Siddhanta philosophy.

His other works are:— *Sivapurana Thelivu, Thiru-Murrai Kanda Puranam, and Thiruppatik-Kovai.* Besides

his Tamil works on philosophy and religion. his commentary on *Paushkara Agamam*, one of the twenty-eight Agamas describing the religious rites pertaining to Siva and other abstruse matter, displays his Sanscrit erudition.

A Warning Note

7. The *Saiva Siddhanta System* is the indigenous philosophy of South India and the choicest product of the Tamilian intellect. The system does not recognise the Aryan limitation of Siva as the destroyer, but considers Him (rather *It*) as the author of the five functions, to wit, creation, protection, destruction, grace, and release. The Tamil sages have always sung of Him as one far above the *Triad* which includes Rudra, who is not identical with Siva. According to the system, Siva is an ideal of *love* and *grace* infiuite, and Sivam and Sa'thi are as the sun and its radiance. Sivam is the Supreme Divinity, and Satthi is the spirit or his manifested energy. The Supreme Divinity, Sivam, or *Love*, sends forth Satthi, his spirit or energy, which, like the sun's ray, quickens, illumines, and purifies all things. This high and noble system, based on the *Agamas* or Saiva scriptures, was corrupted by the puranic writers, whose sole object was to reconcile the Vedas and the Agamas and, in so doing, to give the palm to the former. Hence the modern Saivaism or saiva philosophy is full of the lovely creations of the puranic fancy and contains all the inconsistencies and improbabilities of the Aryan pantheism. The Tamilar, overborne by the political ascendancy of the Aryans, accepted the system, which stained the white radiance of their philosophical faith, and popularised it, though it was quite against their grain. Bhakti or loving piety, the root idea of the Saiva system, ennobled the persons, whatever their caste, colour or creed, and enriched the Saiva calender :with a number of saints and devotees from among men of all

castes. Such a widely tolerant, ennobling, rationalistic faith has been made to assume the garb of a thoroughly intolerant, fictitious, and meanly selfish system. The Tamilar, therefore, are in duty bound to throw off the puranic veil which dims their vision and to realise the old conception of Him as enshrined in the ancient Tamil poems based on the Tamilian Agamas. A dip into the pages of *Thirumantram* will discover to the eager student of Saiva philosophy the pure pearls of the Saiva system. He will find that "God is Love" and "Love is God", and that man is bound to Him by his sincere bhakti.

SECTION III

Commentators

Introduction. It is a peculiarity of the Oriental literatures that they cannot be easily understood without commentaries. The deeper meaning enshrined in them requires the skill of an annotator for its elucidation. Commentaries in Tamil have been divided from of old into *Kandigai* and *Virutthi*, compendious and elaborate. The former explains the text and the latter, in addition to explanation, criticises it, supplements it, and weighs the value of other commentaries on it. The general complaint that Tamil has no good prose is refuted by the works of these commentators whose prose style is not only dignified and noble but flowing and condensed and chaste in diction.

1. **Ilampuranar** was admittedly the first in point of time to annotate Tholkappiam and is spoken of as 'the annotator.'

2. **Perasiriyar** was the author of a commentary on *Thiru-Chitt-Ambalak-kovai*, or, shortly, *Thirukkovaiar*, by Manikkavasakar. From Nacchinarkiniar's commentaries we

are led to infer that he wrote a commentary on Tholkappiam and Kurunthokai. His style is high and condensed. He is quoted by Nacchinarkiniyar in his commentary on Tholkappiam, Aham 36.

3. **Sena-Varaiyar**, a Brahmin, wrote a commentary on Words in Tholkappiam, which was called *Sena-Varaiyam* after the author. He was a great Sanskrit scholar and was always dogmatic. He objected to Sutram 342 in Tholkappiam, for it could not be exemplified. Nacchinarkiniyar showed one from Chinthamani and put down his haughtiness.

4. **Nacchinarkiniyar.** He was the greatest and most popular of commentators. 'உச்சிமேற்கொள்ளும் நச்சினார்க்கினியர்.' His commentaries are always *Viruthis* or elaborate ones. In his commentaries good prose writing is found. He was the first to comment on the *whole* of Tholkappiam, and the commentary bears his name *Nachinarkiniam*. Besides Tholkappiam, *Patthup-Pattu*, *Kalitthokai*, *Jivaka, Chinthamani*, and twenty stanzas of *Kurunthokai* were annotated and commented on by Nacchinarkiniar, who always brought to bear on the great works he had chosen to annotate his clear and impartial mind, his vast erudition and his minute and critical observation. To quote the Rev. Dr. Bower: 'His (Nacchinarkiniar's) comments are very much on the plan of European annotations. He paraphrases the text, and points out grammatical peculiarities; he quotes Tholkappia sutrams throughout, explains obsolete terms, and gives the various readings which existed in his day: but his style is condensed and his language pedantic. His productions, however, show great powers of analysis."

"பாரத்தொல் காப்பியமும் பத்துப்பாட் டுங்கலியு
மாரக் குறுந் தொகையு ளைஞ்ஞான்கும்—சாரத்
திருத்தகு மாமுனிசெய் சிந்தா மணியும்
விருத்திநச்சி னார்க்கினி யமே."

The tradition that he wrote commentaries on *Kural* and *Thirukkovai* is baseless. From his choice chiefly of Saiva works for commentary, it may be inferred that he was a Saiva brahmin (of the Madura District). Some say, but without any foundation, that he was a Jain by birth and a convert to the siva faith. He lived to a ripe old age, even a full century:

"நான்மறை துணிந்த நற்பொரு ளாகிய
தூய ஞான நிறைந்த சிவச்சுடர்
தானே யாகிய தன்மை யாளன்."

Nachar, a commentator of Kural, was not Nachinarkiniar. He lived in the eighth century.

5. **Adiyarkunallar** is known to us as the commentator of *Silappathikaram.* He lived later than Nacchinarkiniar, *i.e.* about the latter half of the 12th century after Jayamkondan from whose Parani he has often quoted in his commentary. He was a great authority on the ancient Tamil classics.

He was a native of Nirambaiyur. His patron was Boppanna Kangeyan, a Jain, and son of Kangarajan. He lived in a Jaina settlement called Theepam-Kudi near Thiru-Arur. It is clear that the Canarese King was a favourite of Tamil authors and patronised them.

6. **Pari-mel-Alakar.** Tradition has it that he was a native of Kadayam in the Tinnevelly District, that his master was Jenana Vira Iyer, and that he was dubbed with this name when the master made his pupil a Guru to the Nadar sect. But Thondaimandala Sathakam, st 26, would make him a native of Kanchipuram.

"வடநூற் முறையுந் தென்றிசைத் தமிழும்
விதிமுறை பயின்ற நெறியறி புலவன்"

He has been described as 'Okkai Kavalan'. He was probably a native of Okkur in the Madura district. He seems to have lived in the city of Madura.

"முன்னூற் புரிமே லழகிய சேரப் போற்று தமிழ்க் கூடற்
பரிமே லழகிய னென் பான்"

He was a famous commentator of 'Thiruk-Kurral,' and as he was a great Sanskrit scholar, his commentary is very valuable for its wealth of illustration and parallel quotations. His style is lucid and very suggestive:

"பாலெல்லா நல்லாவின் பாலாமோ பாரிலுள்ள
நூலெல்லாம் வள்ளுவர்செய் நூலாமோ—நூலிற்
பரித்த வுரையெல்லாம் பரிமே லழகன்
தெரித்தவுரை யாமோ தெளி."

We pass over the stupid tradition that he was a contemporary of Nacchinarkiniar, and was congratulated by the latter for his thoughtful notes on the couplet 338, as we know from his annotation that he lived later than King Bhoja, who reigned in the latter half of the eleventh century.

7. A Comparative Estimate. Nakkirar wrote an excellent commentary on the Iraiyanar Ahapporul. Ilampuranar and Senavaraiyar wrote commentaries on portions of the Tolkappiam, and Perasiriyar, a brief commentary on the Tirukkovayar. Ilampuranar's system of insufficient annotation was considerobly improved, Sena-Varaiyar's ultra-grammatical phraseology made way for a flawless natural style; and Perasiriyar's condensed and difficult form of writing was replaced by Nachinarkiniar's lucidity of expression and wealth of quotations and illustrations, Among the latest, Sivagnana Yogi resembles Nachinarkiniar to some extent. Mailerumperumal Pillai has provided us with an incomplete commentary on *Kalladam* and Sankara Namasivayar with a commentary on the Nannul. Nachinarkiniar was always impartial and serious and critical and seldom distorted things. He was mistaken for a Jain, because he was able to supply full information of the Jain system. Adiyarku-

nallar, whose commentary on Silappathikaram is a mine of information on the Kutthus of the day, was a wholly well-read scholar. Parimel-alakar, a commentator of Kural is distinguished as a critic whose judgments are tinctured with Brahmanism and who twisted texts in all ways to suit his prejudices. Among the commentators on the Four Thousand Psalms, the Vaishnava Charyas from Ilam Jiyar to Periya Jiyar wrote elaborate commentaries in a difficult style, intelligible only to the erudite orthodox The style of Peria-vacchan Pillai is mixed . it is full of mani-prava am

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SECTION IV

Parani

1. **Jayam Kondan** lived in the time of Kulotthunga Chola I, *i.e*, between A. D. 1070 to A. D. 1118 and described the Emperor's conquest of Kalinga-nadu in *Kalingatthup-Parani*. 'Parani' is a species of poetic composition which has for its hero a warrior who has killed in the field of battle a thousand male elephants and describes his exploits with the help of the demoniac machinery. 'Kalingatthup-parani' was falsely ascribed to Ottakkutthan. There is a tradition that the Chola King was so highly impressed with its excellence that, at its rehearsal, he amply rewarded the poet by rolling a golden cocoanut at the end of every stanza. "*பரணிக்கோர் செயங் கொண்டான்*," by Pala-pattadai-Chokkanatha Pulavar, points to the author's cleverness in this species of composition. In his commentary on Silappathikaram, Adiyarku-nallar has cited a few stanzas from this poem, and hence we infer that the date of its composition must be anterior to his time, to wit, the 12th century.

This parani is in 13 parts. The first, which is *Invocatory*, praises Umapathi, the sun, rain, king, anthanar, etc, pointing

out the resemblance between the hero and these. The second, *Gate-Opening*, or 'Bolt-drawing' makes a request to the sulky lovers to draw out the bolt and open the doors so that they may listen to the song of the Kalinga war. It describes the personal virtues and graces of the ladies The third, *Palaik-kadu*, gives an account of this thinai, with its blazing heat at noon. The fourth depicts the *Kali Koil* and the triumphs of the Chola king at different times. It also describes the heroes of the war praying for the homa sacrifice, the offering of their limbs for the sacrifice, the wanderings of demons or evil spirits, etc. The fifth gives a vivid picture of the *goddess Kali* The sixth portrays the form, features, limbs and actions of the demons attendant on the goddess. The seventh, entitled Indra-Jalam, tells us how the guardian spirit of the Kali temple appears before the goddess and announces the arrival of a spirit that had run away to the Himalayas out of fear of the goddess and prays for its pardon. It is followed by an exhibition of the legerdemain tricks learnt by the demon during its exile with a view to please the goddess and get into her good graces. The eighth traces the history of the Chola kings according to the sage Narathar and the greatness achieved by them. It is told by the same demon whose narration delights the goddess. The ninth describes the *starvation* of the demons consequent on the peace prevalent in the country due to the punctual payment of tributes under the good influence of Vijayathara Chola. The Himalayan demon prophesies war in Kalinga, and all the demons shout for joy of the imminent war. In the tenth Bhagavati traces the *descent of Vijaya* from Thiru-mal. Raja raja Chola had an only daughter and gave her in marriage to a Pandyan king. She had a son, who was Vijaya and the hero of this song. The Chola sovereign adopted him and brought him up as his heir-apparent. The poet indulges in descriptions of his growth, thread investiture, war training and arts-education. Vijaya was installed as Yuva

raja. He won a victory at Chakrakottam and proceeded northward. During his absence Gangai-Konda-Chola died and chaos ensued. Immediately Vijaya returned to the south and restored order and peace to his own country. One day Vijaya went a-hunting to the adjoining parts of the Palar and marched, after the hunt, to Kanchi. This was said by the goddess Kali. A demon, an eye-witness to the war in Kalinga, described it. The eleventh gives the *reasons for the war.* Vijaya sat in state at Kanchi, surrounded by the feudatory princes, ministers and minstrels, when it was announced that the tributary princes were waiting with their tributes.

Here follows a description of the different princes. Then Jayathunga Chola received them. It was reported that the ruler of the northern Kalinga was still in default. He ordered Karunakara Thondaiman to confiscate his estate. The march of the army is beautifully described The Kalinga spies saw the army and the ruler had his own evil omens. Yet he exclaimed 'I am subject to Apaya, but am I subject to his tax-collector?' and declared war. The twelfth contains what the demon said to the goddess *about the war* between Thondaiman and the ruler of Kalinga The description of the war is vivid; Thondaiman destroyed thousands of his enemy's elephants and overthrew the seven Kalingas and carried on an exterminating war. He returned with the spoils of victory and with immense treasures and placed them at the feet of Apaya *alias* Vijaya. The last depicts the *scene of the war.* The narrating demon begged of the goddess to witness the scene. She went thither with her retinue of demons and showed them the whole scene. Here the poet's imaginative and descriptive powers are fully shown. She bade the demons to have their fill of the carnage and to sing and dance in honour of their Thondaiman. There similes, hyperboles, and other poetic ornaments abound. The poet looks upon Vijaya as Thirumal in accordance with

the saying in Thiruvoymoli ; '*திருவுடை மன்னரைக் காணிற் திருமாலைக் கண்டேனே*'.

2. Kutthan Kavi Sakravarthi He was the author of *Thakka-yaka-parani*, like the one preceding in its poetic mould The hero here is *Thakkan*, and his exploit is the performance of a great *Yaga*, or *Velvi* or sacrificial ceremony. It is noted for its excellent diction and sentiments. It speaks in high terms of the excellent Siva faith and of the good deeds of the Saivite saints. It is in 800 stanzas or *thalisais*. There is a commentary extant, whose authorship is unknown, but which contains citations from the good old classics.

3. Thandi-Asiriyar. Some say that he was one of the nine court-poets of King Bhoja and that he composed in Tamil the *Alankaram* or Rhetoric, which goes by his name, as a translation of the Sanskrit original. Others are of opinion that the author was the son of Ambikapathi and grandson of Kamban, and was a saiva. At any rate, the work is an excellent one on the subject. It is in three *Iyals* or parts, *viz.*, General, Porul, and Verbal, containing 123 sutrams. It was annotated by Subramania Desikar Thandi, who makes references to Anapaya or Kulotthunga Chola, must have lived in the twelfth century.

SECTION V

The Eighteen Siddhars.

Introduction. The *Siddhars* are yogis endowed with and practising miraculous powers of eight kinds. The eight Siddhis are *anima* (atom), which enables one to make his way into solid rocks, *lahima* (lightness), with which one can ascend to the sun's sphere upon a sunbeam, *mahima* (bigness),

with which one can swell himself to any size to occupy all space, *prapti* (reach), with which one can touch the moon with his finger-tip, *prakamia* (getting freely whatever wished), with which one can float or dive under earth as in water, *Vasita* (conquering nature), the power over the elements and elemental beings, *isita* (power), with which one can command inanimate objects, and *yatra-kama-vasayita*, with which one can transform or do anything. Their powers are described in Thayumanavar's *Siddar Kanam.* The nine famous Siddhars are Sathya nathar, Sakotha nàthar, Athi nathar, Anathi nathar, Vakuli nathar, Mathanka nathar, Macchendra nathar, Kadenthra nathar, and Korakka nathar. These were experts in medicine and alchemy, and their medical works are a mine of information on the healing of various diseases. The transmutation of base metals into gold was the acme of their perfection. From a literary point of view, their writings, though they are verse in form, are as simple as prose in their vocabulary and syntax, and their colloquial Tamil has done great injustice to the classical Tamil. They are most popular works in Tamil and there is no pure Tamilian, educated or uneducated, who has not committed to memory at least a few stanzas from one or other of them. In respect of religion, the Siddhars or sages were pure theists, and while retaining Siva as the name of the One God, rejected everything in Siva worship inconsistent with pure theism. They professed to base their creed upon the true original teachings of the Rishis and indeed assumed to themselves the names of those ancient inspired teachers of mankind. Their aim was to get at the eternal light or vetta-veli. They were the haters of the Aryan social fabric, religious rites, and the Vedic authority and were addicted to opium eating. As Thayumanavar would say, they formed the noblest order who viewed the Vedanta and Siddhanta alike.

Usually the Siddhars are counted eighteen, called *Pathi-nenn-Siddhar*. Besides the nine mentioned above, the

other popular Siddhars are Karur Siddhar, Pulippani Siddhar, Pámbatti Siddhar, Kuthambai Siddhar, and Ahappei Siddhar. Agasthiyar, Pulasthiyar, Theraiyar, Yukimuni, Maccha-muni, Saddai-muni, Nandhi-Mular, Chandikesar, Idaikkadar, Kapilar, Pusundai-muni, Roma Rishi—these were of ancient times.

1. **Korakkar** was the first to make use of kanja plant for medicinal purposes, and hence it bears the name 'Korakkar mooli'. '*Korakkar Vaippu*' is his chief work, comprising 100 stanzas.

2. **Konkanar,** probably native of Konkanadu, [the modern Coimbatore], wrote a theistic work called '*Konkanar Jnanam*'.

3. **Pirama-muni** was the author of the medical treatise known after him as 'Piramamuni Vaithiam' containing 380 viruttams.

4. **Pokar** was a sage and physician. His works are a medical lexicon called 'Pokar Nikandu' and philosophical works called 'Pogar Yoga Markkam,' 'Pokar Elunurru' and 'Pokar Thirumanthiram'.

5. **Siva Vakkiar** was born uttering 'Siva, Siva' and was a rigid monotheist. His chief theistic work is '*Siva-vakkiam*'.

6. **Than-vanthiri** was the son of Thirkka Tharman. Of his works the lexicon called after him contains 302 stanzas, '*Vaithia Chinthamanai*' comprises 1200, '*Simittu Surukkam*' 360, and *Kalai-Jnanam* 500.

7. **Pulippani,** a disciple of Pokar, was an expert doctor and a master of legerdemain and an illusionist. His '*Aiynnuru*' stanzas form his principal work.

8. The Siddha School. This school traces its descent from Sivanar as the author of seven lakhs of verses on medicine alchemy, mantra, Kalpa and Yoga. Nandhi, Sanakar, Sanathar, Sananthanar, Sanarkumarar. Tirumular, Pathanjali, Agathiar, Pulatthiar, Pusundar, Kalangi, Pokar, Konganar, Karuvurar, Thanvanthiri, Sattaimuni, Theraiyar, Yugimuni and other Siddhars filled the Tamil land with multitudes of their medical and scientific works based on Sivanar's. The Siddhars used mercury solidified (rasa mani), mantra, (aiynthelutthu) medicine as prophylactic, curative, and cuperative. St. Thirumular speaks of preventives as simples, salts, acids, poisons, metallic substances, essences, mercurial pills, etc. The curatives are powders, lekia, oils, surgical operation, ointment, liniment, and sublimated powders, chenthura, sunna, etc. This school makes use of hemopathy, allopathy and mixo-pathy in complicated cases, The English doctors adopt allopathic treatment in certain cases, the French and Germans homopathic, the *soi-disant* Ayul Veda physicians make much of herbs and extracts, while the Siddha School uses all and cures every manner of malady. In point of time the Ayur Vedic Medical Science and practice began with Thanvanthiri (an Aryan who bore the title) and Susruta in 500 A. D. according to R. C. Dutt. Charaka belonged to an earlier time. Vakpadar wrote Ashtanga Hirudhaya in the 9th C. The North Indian or Aryan doctors learned something here and there of the Siddhar's works and wrote a few treatises on nadi and on some sublimated powders, Sarangadhar of the 13th C. has described in his Sangitha some of his borrowed knowledge. His preparations were not as effective as Siddha medicines, and the modes adopted by them were different. In one of his lectures Vaidyaratna Pandit T. Gopalachariar confessed the truth of the Sanskrit medical science being of later origin. The ways in which the Aryan physicians examined patients were seeing, touching and hearing them. In still

later times, Athiman, Nithia Nathan, Santhira Senan, Somadevan, Govindan, Nagarjunanan, and others studied the Tamil medical works and learned the Siddha practice and wrote elaborate treatises. *Rása rathína Samuchayam* or anthology came to be written years after. Now that the Aryans have in course of time enriched their medical science in the way pointed out above, they have come forward to assert the Ayul Vaithiam as their own and to look upon their ancient Tamil masters with contempt. The followers of the Siddha School have begun to expose the Aryan indebtedness and prove its comparative modernness to the vexation of the ungrateful.

PART V

The Age of Mutts or Matams

(1350–1600 A. D)

V. The Age of Mutts or Matams

1350—1600 A. D.

Introduction. In this age a few literary luminaries shone in the courts of minor Rajahs and many distinguished themselves in monasteries. The monasteries were the repositories of learning. Founded by the pious-minded five or six centuries ago, for the diffusion of Tamil learning and Saiva faith, they made a vigorous attempt to preserve old cadjan volumes against the ravages of time and the wild and ruthless persecutions of the Muhammadan invaders during three or four centuries. Of the works that had survived the two great deluges and the Madura fire and the malignity of the Sanskrit purana- and agama-making Aryans who corrupted, interpolated, or destroyed the originals after extracting their essence, and of the poems composed subsequently, many fell a prey to the Muhammadan zealots and many more to the hungry white ants. Had there been the printing press then, such havoc could not have been made, and our Tamil literature would be vast and voluminous. The works* that have survived by lurking in the nooks and corners of the zealous mutts and pandits' homes are our only heritage, for which we thank them heartily.

SECTION I

The Lesser Trio, 1450—1600

1. Kalamekam. Like a drenched cloud which pours down a heavy shower, Kalamekam alias Varathar of Kumbakonam has flooded Tamil with the torrents of his *extempore* verses. He was by birth a Vaishnava Brahmin and by profession a cook in the Srirangam Vaishnava temple. Under

the magic spell of *Mohanangi*, a dancing woman (prostitute) of the local Jambukeswarar Temple, he embraced Saivaism and became a cook in the Siva temple. One night he fell asleep in the temple and dreamt Saraswati spitting her chewed betel into his mouth and thereby endowing him with the gift of poetic improvisation. Thenceforward, he wrote without let or hindrance, verses *extempore*, melodious, picturesque, or descriptive. 'ஆசு கவி மாரி பதில வுலகெல்லாம், வீசு கவி காள மேகமே. His first production was *Thiru Anaika Vula*. He started on a religious tour and visited Alamkudi, Thiru Annamalai, Thiruchenkode, Conjeevaram, Chidambaram, and Thiruvaroor where he eulogised Siva or paid an indirect, ironical homage to him.

To Siva at Thiruchenkode

காலனையுங் காமனையுங் காட்டுகிறுத் தொண்டர்தரும்
பாலனையுங் கொன்ற பழிபோமோ—சிலருடன்
நாட்டிலே வாழ்ந்திருக்கும் நாதரே நீர் திருச்செங்
காட்டிலே வந்திருந்தக் கால்.

To Siva at Chidambaram during the Mendicant Festival

நச்சரவம் பூண்டதில்லை நாதரே தேவரீர்
பிச்சையெடுத் துண்ணப் புறப்பட்டும்—உச்சிதமாங்
காளமேன் குஞ்சரமேன் கார்க்கடலே போன்முழக்கும்
மேளமேன் இராசங்க மேன்.

To Vishnu

பெருமாளு நல்ல பெருமா ளவர்தம்
திருநாளு நல்ல திருநாள்—பெருமாள்
இருந்திடத்திற் கம்மா விராமையினு லேபோ
பருந்தெடுத்துப் போகிறதே பார்.

Besides the Vula, he was the author of Chitra-madal, and Para-Brahma-Vilakkam. 'வசை பாடக் காள மேகம்.'

Kalamekam met with a buffoon Ramaien, a government official riding on a lean, worthless horse moved on by five men; three pulling the reins before and two pushing it from behind and gave out the ludicrous lines.

முன்னே கடிவாள மூன்றுபேர் போட்டிழுக்கப்
பின்னே யிருந்திரண்டு பேர்தள்ள—எந்நேரம்
வேதம்போம் வாயான் விகடரா மன்குதிரை
மாதம்போம் காத வழி.

At length, he came to the capital of Thiru Malai Royan and heard of Athimathurakavi and his sixty-four haughty disciples.

2. Athi-mathura-kavi. Intending to subdue their pride, Kalamekam saw, by chance, Athi-mathura-kavi going to the palace in a state howdah surrounded by the ivory palanquins of his disciples. Kalamekam mingled among the palanquin bearers and was told by the herald to shout the praise of the lordly poet. Kalamekam, slighly irritated in mind, punned upon the name *athimathuram*, signifying the wild liquorice. This venba fell into the ears of the poet-laureate who, on reaching the court, sent a messenger to know the whereabouts of the Vaishnava Brahmin. Kalamekam's reply to the messenger is the following caustic lines, which loudly proclaim the object of his mission and make a broad display of his astonishing poetic impetuosity as well.

[illegible] நாழிகையி லாறுநா ழிகைதனிற் சொற்சந்தமாலை சொல்லத், துகளரவந் தாதியேழு நாழிகைதனிற் றொகைபட விரித் துரைக்கப், பாதஞ்செய் மடல்கோவை பத்துநா ழிகைதனிற் பரணி யொருநாண்முழுதுமே, பாரகா வியமெலா மோரிரு தினத்திலே

பகரக்கொடிக் கட்டினேன், சிதஞ்செயுந் திங்கள்மரபினு னிபுகழ் செய்யதிரு மலைராயன்முன், சீறுமா றுகவேதாறுமா றுகள்சொற் றிருட்டுக்கவிப் புலவரைக், காதங் கறுத்துச் செருப்பிட் டடித்துக் கதுப்பிற் புடைத்து வெற்றிக், கல்லணையி னுடுகொடிய கடிவாள மிட்டேறு கவிகாள மேகநானே.

Athi-mathura-kavi read this most insulting reply and ordered four peons to catch the fellow and take him to the royal presence. Kalamekam read their minds in their faces and made haste to the durbar. Meanwhile, Athi-mathura-kavi had pre-arranged with the king to put the insolent newcomer to painful disgrace. Kalamekam came off and quickly perceived, as by an act of intuition, the laureate's devices. His fertile brain hit on an expedient and he put forth his hands towards the king to offer him a lime which, according to the courtly etiquette, none but the sovereign could receive. The court rabble at once made way for him, and he stood before the king who offered him no seat. Perturbed in mind, he invoked Saraswati in thirty stanzas *impromptu*, now known as *Saraswati Malai*. One of them which follows is often repeated by schoolmasters in Tamil schools when they begin a new book for their pupils :—

வெள்ளைக் கலையுடுத்து வெள்ளைப் பணிபூண்டு
வெள்ளைக் கமலத்து வீற்றிருப்பாள்—வெள்ளை
அரியா சனத்தி லரசரோ டென்னைச்
சரியா சனத்து வைத்த தாய்.

At the close of this outrush of poetic effusion, the royal seat expanded itself and Kalamekam occupied it. The court poets, maddened with shame, asked him whether he could, like a watery cloud, pour forth verses. He replied in the affirmative and heard the *braggadochio*, Athi-mathura-kavi praising his own poetic talents as follows :—

மூச்சுவிடு முன்னே முந்நூறு நானூறும்
ஆச்சென்று லைந்நூறு மாகாதா—பேச்சென்ன

வெள்ளைக் கவிக்காள மேகமே யுன்னுடைய
கள்ளக் கவிக்கடையைக் கட்டு.

Kalamekam, cut to the quick by this sharp invective, launched forth, in a still higher strain, his wonderful knack of rapid verse-making.

இம்மென்னு முன்னே யெழுநூறு மெண்ணூறும்
அம்மென்றா லாயிரம்பாட் டாகாதா—சும்மா
இருந்தா லிருப்பே னெழுந்தேனே யானாற்
பெருந்தாரை மேகம் பிளாய்.

Snuffed out by Kalamekam, the laureate in his wounded pride asked him whether he could compose '*Arikandam*' verses, *i. e.*, verses on the theme suggested by an adversary to an aspirant for poetic pre-eminence who, in case of his failure to cope with the task, must fall a victim to the swords which he wears about his neck. Kalamekam scoffed at it and challenged his rival to compose '*Yamakandam*' verses described in the following words:—

'Let the reader imagine to himself a square pit of sixteen cubic feet with an iron pillar 16 ft. long at each corner. The four pillars support an iron frame on their tops. This frame has a cross bar from which an iron chain with a terminal hoop is suspended. The poet eager for eminence takes his seat in the hoop and is girt with four swords round his neck and four more round his loins. The upper and lower swords are linked together by a thin iron chain and this chain prolonged is bound to the proboscis of an elephant placed at each pillar. Underneath him and over the pit will be a cauldron of Oil boiling like the Merry Men of May, into which such inflammatory substances as sulphur and camphor will be constantly thrown. In this dreadful predicament, the ambitious poet should earn fame by answering all questions proposed to him by his adversaries or by the spectators crowding on the scene. If he fails to satisfy any the elephants will be pricked and the poet's head and body, cut off to pieces, will drop into the hot oil cauldron below."

The laureate, thinking that Kalamekam was gloating over an impossible feat, told him to take up the challenge himself and prove his skill in it. Accordingly, he prepared the above

mechanism and took his seat in the iron hoop over the sulphurous fire. Many tried him with very whimsical questions. One asked him to introduce in one venba the ten incarnations of Vishnu; another to use the names of all the signs of the Zodiac within that compass; a third to insert the names of the holy trinity with those of their residence, food, &c., a fourth to express a mountain shaken at the ascent of a fly; a fifth one to render plausible the meaning of a water vessel containing the Ganges *et hoc per genus omne.* All these questions, Kalamekam answered satisfactorily and acquitted himself very creditably in all those risky trials. Neither the hard-hearted poet-laureate nor his haughty satellites nor the king himself showed their appreciation. Their refractoriness—cold, unsympathetic and unappreciative—induced him to denounce, as Scipio did Carthage, the ruin of the city by a rain of mud. His denunciation, it is said, subsequently reduced the beautiful city into one huge mountain of earth.

Instances of his miraculous feats are many. Suffice it to say that when Kalamekam was forbidden to enter the Vishnu temple at Kannapuram, he fulminated a couplet and, by its occult power, made the idol fall down He gave out another distich and raised it as before. Like the Pied Piper of Hamelin who engaged himself to free the city of its pests, the rats, Kalamekam is said to have driven the serpents out of a village with the magic of his verses.

He visited the Thiruvarur Siva temple and saw on one of its walls the line.—

நாணென்று னெஞ்சிருக்கு நற்சாபங் கற்சாபம்.

Kalamekam wrote under it the following three lines and went his way.

பாணந்தான் மண்டின்ற பாணமே-தாணுவே
சோணேர்மேவுஞ் சிவனே நீ செப்படிவோ
கோணர் புரமெரித்த தேர்.

The author of the first line read the complete stanza on the wall on his next visit and was not a little pleased with it.

The rest of his life is obscure. When and where he breathed his last is not known. But tradition preserves a stanza composed by a poet as a funeral oration when the dead Kalamekam was ablaze on the funeral pyre.

ஆசு கவியா லகிலவுல கெங்கும்
வீசுபுகழ்க் காள மேகமே-பூசுரா
விண்கொண்டை செந்தழல்வாய் வேகுதே யையையோ
மண்டின்ற பாணமென்ற வாய்.

3. Irattayar. This stanza has been fathered on *Irattaiyar*, 'the Dioscuri' 'the Twins' of Amilanthurai in the Chola country, who lived in the fifteenth century. The elder was lame and the younger blind. Both were Senkunthar or weavers by caste and born with a wolf in their stomach and took to begging to keep it away. The lame got on the shoulders of the blind and led the way. Providentially, they obtained poetic inspiration and turned it to the best account whenever they needed the necessaries of life. One day they went to Thiruvenkadesan, a rich man of a bounteous nature. He took compassion on the deformed and went to contribute his mite and relieve their want. His brother stopped him. At once the blind man said.—

தேன்மொழியும் வாயான் திருவேங்க டேசனுடன்
என்பிறந்தா னிந்த வினியான்காண்.

which was immediately followed up by the lame with

— யான் சொல்லக்கேள்
சீதேவி யார்பிறந்த செய்யதிருப் பாற்கடலுள்
மூதேவி யேன் பிறந்தாள் முன்.

Beggars as they were born, they died as beggars too. The two were known as two Suns, Old and Young, and the Dioscuri, 'பண்பாய கலம்பகத்திற் கிரட்டையர்.' His two famous Kalambakams are of Thilai and Amäthur. He sang of Varapathi Alkondan, the Chera King, and was amply rewarded.

Isolated stanzas, composed by the Twins to meet emergencies, are out of number. *Ekambranadharula* is their sustained production. The excerpt hereunder given is from the Ula.

> "தன்னு மொருசிலந்திசோழனுங் காவிரியும்
> மன்னியரா சாளவைத் தவரார்—பன்னெடுநாள்
> தேடி யிருவர் திரியத் தெரியாமல்
> நீடு சுடர்வடிவாய் நின்றவரார்—ஆடலென
> உங்காரஞ் செய்தே யுலகுண்ட மாயவனைச்
> சங்காரஞ் செய்துயின்னுந் தந்தவரார்—பங்கயன்மால்
> வீந்த சுடலை விபூதி தரித்திருவர்
> ஆர்ந்த தலை மாலை யணிந்தவரார்."

Ammanai Padal, the panegyric poem on Pandya, is ascribed by some to the Twins, while equally good authorities attribute it to the flowing pen of Pukalenthi.

These two poets were patronized by Al-Kondan, King of Kongu Nadu and by Samba Rayan of Kanchipuram, and were famous as makers of Kalambakam. 'கலம்பகத்திற் கிரட்டையர்கள்.' They were contemporaries of Villiputturar.

4. Tholkappia Thevar was the author of *Tirupathiri-puliyoor* (Cuddalore N. T.) *Kalambakam*, which was eulogised by Irattayar in this strain.

> "தொல் காப்பியத் தேவர் சொன்ன தமிழ்ப் பாடலன்றி
> நல்கா திருச் செவிக்கு நாமுரைப்ப தேறுமோ."

SECTION II

King—Poets

1. Niramba-Alakia-Thesikar was born at Vetharaniem. He was a Saiva Vellalah who lived in the 16th c. at Madura. He was by nature very sharp and intelligent and attained a high proficiency in Sanskrit and Tamil. He composed *Sethu-puranam* in 51 sarkkas containing 3438 Virutta stanzas, in praise of Sethu and Rameswaram. Its original was the Sanskrit Skanda puranam. His *Sethu-puranam* is a magazine of new or unwonted word-coinages and peculiar grammatical forms and usages. He used Anai for Sethu, Parithi-alanthai, for Sakkara-thirtha, pinnal-ilanji for Jata-thirtha, and periphrases, as these: 'வெங்கையா ரென்னுஞ் சொல்லின் மென்மையை வன்மை செய்யும்' for Lakshmi-thirtha, enriching a person, 'நிலைமொழி தன்னை நீத்தான் பூசுர னென்று தொக்க புணர் மொழி யிரண்டு தம்மில்' for the apotheosis of a Brahmin etc.

"இல்லமென் கிளவியந்நாட் டிருப்பவ ரிசைக்குங் காலை
வெல்லருங் கேள்விமேலோர் விதித்திடு மிலக்கணத்துட்
சொல்லிடும் பெயரேயென்னத் தொழிற்குறிப் பிரண்டினுள்ளும்
நல்லதோர் பெயரேயன்றி நவின்றிட நாடிடாரே."

In this verse from Sethu-puranam the word 'illam' is used in the double sense of 'house' and 'we have nothing,' and the poet repudiates the second meaning as the people of Rameswaram are all rich or, well-to-do. He wrote commentaries on the *Supaksham* of Siva Jnana Siddhiar and on *Thiru-Arul-payan*. He was a Saiva, and is said to have composed another puranam, called *Thirupparankiri Puranam*. His disciples were the two princes—Athi-Vira-Rama-Pandyan, and Vara-thunka-Pandyan.

2. Athivira Rama Pandiyan. He was the ruler of Madura with Korkai and Tenkasi in Tinnevelly as his capitals. He lived in the fifteenth century. He belonged to the lunar

family and was a steady literary worker while he wore the purple on his back. He was a close student of Chintamani, Kamban's Ramayanam etc. His works are *Naidatham*, *Kasikandam*, *Ilingapuranam* and *Kurmapuranam*. The first, which is called 'புலவர் தொடர்கம்' or 'the Poets' Elixir,' is about the lunar king Nala, his love *Damayandhi*, the gambling with Putkara, the loss of his dominions at the stake, their exile, separation, and reunion, and their reinstallation. It is a rendering in Tamil of the story in Vyasa Bharatham in Sanskrit. It contains twenty-nine padalams with 1,176 Virutthams and overflows as much with poetic as senśuous beauties. *vide* swayam-vara-padalam. Saravanaiperumal Aiyer of Thiruthanikai and Vedachala Mudaliar of Kalattur have annotated this erotic poem. His *Thiruk Karuvai pathittu patthu* and *Anthathies* in *Kalitturai* and *Venba* metres, are two of his works, and his *Vetriverkkai*, or Narum-thokai, a series of practical and useful maxims, has found much favour with the public and is in the hands of almost every Tamil pupil of ten years. *Kasikandam* is in two cantos, Purva and Utthara, and contains 2,265 stanzas It is a translation of Kasikandam in Skandam. It describes very vividly Benares and the *Ganges* and their importance and dilates on the bachelor life, married life, yogic life, the virtues of women, and the religious observances of the pious devotees. *Karma-Puranam* is also in two cantos—Purva and Utthara. It is also a translation of Vyasa's 'Kurma Puranam' in Sanskrit. It contains 97 chapters and 3,717 stanzas. The title suggests the subject-matter. Vayu Sangithai also is said to be his, but it is ascribed to one Kunasekhara Pandian. Thiruk-karuvai, is in melting strains, describing pasupathi-pasa, has been called 'Kutti-Thiruvasakam' or 'Thiruvasakam in Brief'.

3. **Vara-thunka-Pandiyan.** He was the elder brother of Athi-Vira-Rama Pandyan. His fame rests on *Pira*

mothra Kandam and *Kokkokam*. The former contains 22 chapters with 1,323 virutthams and describes the sacredness of the Saiva religion. It contains the mythologies connected with the Five Letters, the Holy Ashes, Sivarathri, Prathosham, Somavaram, Maheswara Puja, etc *Kokkokam* is a rendering of the Sanskrit work of the same name, called after its author Kokkokar. It is in six chapters containing 335 stanzas. It is a guide to a young man who enters married life, and the numerous pictorial illustrations its appendix contains of the modes of sexual union have led to this work being condemned as immoral.

4 **Criticism**. The two brothers were evidently twins, the fruits of their parents' devotion and prayer to the God at Rameswaram. Athi-Vira-Raman bore other honorific names, as Vallaba-Thevan, Pillai-pandian, Kulasekaran, Kunasekhara-Valuthi, and Tamil-Valartha Thennavan. Their masters were Veppattur Isana Munivar, Swaminatha Thevar, and Akora Sivachariar of Chidambaram. There is a proverbial saying: '*பாண்டியிலிரண்டு, பட்டரிலிரண்டு*,' of which the first phrase refers to these royal brothers and the second to Sivajnana-yogi and his first pupil Kachiappar. When Athi-Vira translated *Linga-purana*, his elder brother said that the poem was 'pearl-like,' and, when he showed his *Kasi Kanda*, he said that it was 'like sugarcane' and encouraged the author by his appreciations. One day Athi-Vira called his master Niramba Alakiar '*அண்டங் காக்கைக்குப் பிறந்தவரே*' or 'one born of the black raven' or 'one born to protect the world.' This anecdote seems spurious, and the master's help is nowhere invoked in his poems.

SECTION III

Villi and Arunaghiri.

1. **Villiputthurar** was born at Sanyur in Thirumunai-padi-nadu, and Viraraghava Chariar was his father and guru. '*சீராகவ னருள்பெறு வில்லிபுத்தூரன்.*' Villi's son was Varantharuvar. He was an expert in Chandam, and was held in great estimation by the three southern kings. He composed Bharatham at the instance of the Chera ruler, Alkondan. The poem praises some heroic Chera Kings and their victories, and also Vishnu and Siva alike. Whatever the merits of this poem, it is notorious for its profuse use of Sanskrit words and chandams. One or two instances of this may be given. '*மாதவ யாதவ வாசவ கேசவ,*' '*கபோல விகட கடகி தாரகம் பதாதி பிரதம்.*' For its wealth of legends and stories, it was indebted to the sanskrit accretional epic of Mahabharata. Nacchu-Poikai-padalam may be read with profit and pleasure. Villiputthurar was a decided Vaishnava, worshipped as one of the Alvars. He was a perfect scholar in Tamil grammar and literature.

> "*குறும்பி யளவாக் காதைக் குடைந்து தோண்டி*
> *எட்டினமட் டறுப்பதற்கோ வில்லியில்லை.*"

These lines are in praise of his poetic censorship. As a master of the various arts and sciences, he made himself master of the entire ancestral property without allowing his brother a share. The latter complained to Varapathi Alkondan of his brother's usurpation and prayed for the restoration to him of his own share. The king reserved the complaint to himself and asked the poet to compose *Bharatham*. In obedience to the royal mandate, Villiputthurar executed the work and brought it before the king for rehearsal. (The sacred epic, sometimes called the *fifth Veda*, it is needless to tell, narrates the exploits of the Pandavas and Kurus, the descendants of king

Bharatha). His brother renewed his partition suit before the sovereign. In the course of the rehearsal, the poet came upon that part of the story which condemned the unjustifiable usurpation of the Pandavas' dominions by the mighty Duryyodhana, and the tragic consequences attendant thereon. At this point the king put in and asked the poet how that story differed from his own experience. Vexed at the king's home-thrust argument, Villiputthurar made over the whole estate to his brother and retired to Srirangam. He did not stop there but once more commenced his peregrinations. In all the places of his visit, he called on the poets to wage literary warfare with him and thereby establish their fame as poets. He went to Arunaghiri and challenged the local poets to prove their worth in the literary arena. They immediately carried his haughty challenge to their leader, Arunaghiri Nathar.

2. Arunaghiri. He came down from the gopura or temple tower and accepted it. Then they came to an agreement that each should compose an *anthathi* to be interpreted by his adversary and that the successful interpreter should be honoured as victor. First, Villiputthurar composed *Alakar Anthathi*, which *Arunakiri Nathar* interpreted and explained without any difficulty. Arunaghiri Nathar, in his turn, wrote *Kandar Anthathi* and gave it to Villiputthurar for interpretation. Villiputthurar proceeded with the work in hot haste, but was piked at the fifty-fourth stanza containing thithatha (திதத்த) all through it—really a hard nut for him to crack. Failing in it, he gave up the attempt and 'struck sail' before the enemy. He quit the place sullen and, as a staunch Vaishnava, told his devout followers to avoid the sight of a Siva temple hard by. For this contempt of Siva, Arunaghiri Nathar sang,

புரத்தைநரே சிங்கத்தைப் போர்வேளைக் கூற்றை
எதிர்த்தவர்க்குத் தாச னெதிரே—கிரைத்தபுகழ்

தென்காட்டுஞ் சோணகிரித் தேசிகனைப் போற்றாமல்
என்கெட்டுப் போரா னிவன்.

and suddenly one eye of Villiputthurar grew dim. He hastened to Arunaghiri Nathar to remit this hard punishment, when the latter told him to compose a poem in praise of Siva. To steer clear of the opposition of Vaishnava fanatics, he undertook the composition of *Baratham* intermingled with the legends of Siva.

மன்னு மாதவன் சரிதமு மிடையிடை வழங்கு
மென்னு மாசையா லியானுமீ தியம்புதற் கிசைந்தேன்.

These verses confirm this tradition. However traditions might differ as to the origin of this epic, there is no question as to its excellence It has a peculiar சந்தம். The verses are flowing as water : there is no rub. The author's rhetorical exuberance is discernible everywhere in all the ten *paruvams* or sections (3372 virutthams) of his famous epic. His son, *Varam Tharuvan*, furnished it with a special preface of twenty-three virutthams. The epic was based on the Baratham of Vyasa and Bala in Sanskrit and on that of Perum Thevanar in Tamil.

Arunaghiri's works, besides Kanthar-Anthathi, are Kanthar-Alankaram, Kanthar-Anu-poothi, and Thiru-pukal. The last describes the name and fame of Kumara, Subramania, and those who recite the verses will, it is said, be relieved from their fear and sufferings and will hold fast to him in their faith. The total number of verses making up the poem was ten-thousand, but a tenth of the same has survived the ravages of time. This poem, though full of sanskrit terms, is admired for its rush of verses and chandam and is on the lips of all saivites, as it sings of their God in all his famous abodes, as Thirupparam-kuntram, Palni, Thiruchendur, Swami Malai etc. Its importance is embodied in the following lines. ' திருப்புகழ் படிக்குமவர் சிந்தை வருவாரே, ஒருத்தரை மதிப்பதில உன்றன்

அருணாலே.' The expression of the author is so forcible and impressive that the saying '*வாக்கிற் கருணகிரி*' has become popular. Of Chidambram the poet writes :—

"இருவினையின் மதிமயங்கித் திரியாதே
எழுநரகி லுழலு நெஞ்சத் தலையாதே
பரமகுரு வருணினைந் திட் டுணர்வாலே
பரவதரி சனையை யென்றெற் கருள்வாயே
தெரிதமிழை யுதவுசங்கப் புலவோனே
சிவனருளு முருக செம்பொற் கழலோனே
கருணைநெறி புரியு மன்பர்க் கெளியோனே
கனக சபை மருவுகந்தப் பெருமாளே."

SECTION IV

Minor Poets

1. Param Jothi. Paranjothi was born at Vetharani-am, and was an Athi-Saiva. He was a Thambiran in a Madura mutt. He was well-posted in Sanskrit and Tamil. His knowledge of Ahama Sastras was great. He translated Vedharania-manmiam in Tamil and called it Vedarania-puranam :

"வேதநாயகனே போற்றி விண்ணவர் தலைவா போற்றி
மாதொருபாகா போற்றி மறுசமயங்கள் மாள
பேதகஞ்செய்வாய் போற்றி பிஞ்ஞகா போற்றி யான்செய்,
பாதமனைத்துந் தீர்க்கும் பராபரா போற்றி போற்றி".

He composed the lilas of S va in his famous work *Thiru-Vilai-Adal*, which contains 4 cantos comprising 68 padalams and numbering 3363 stanzas. He based it on the Sanskrit Skandam. *A* brief analys of the contents of each padalam is given below.

The *first* miracle is the killing of Viruthirasuran by Indra armed with the back bone of Tathesimuni changed into a sword. The *second* tells us how Duruvasa cursed Indra for dishonouring a garland of Siva by putting it on his elephant's head, and punished the elephant by exiling it to the woods for 20 years and how they obtained Siva's Grace. The *third* miracle is about the formation of the city out of the Kadamba forest in the time of Kulasekhara Pandya who lived at Manalur, his capital, and who was told by the merchant Dananjayan of what he had witnessed, i. e., an aerial car and the gods worshipping a *linga* in the forest. The *fourth* describes the Yaga of king Malaya Thuvajan, son of Kulasekhara Pandyan, for a child and the birth of Thada-thakai Piratti as daughter of Kanchanamalai. The *fifth* narrates the story of the coronation of the Piratti and her career of conquest and of her marriage at Madura to Somasundara Pandya. The *sixth* describes Siva's dance at Velliambalam for Pathanjali and Vyagra-pathar. The *seventh* miracle is about Kundotharan, who, having devoured all food prepared for the Pirattiar's marriage, cried for more and put her in an awkward plight. The *eighth* describes the Food-Pit and the Vaigai for appeasing his hunger and slaking his thirst. The *ninth* is about the seas for Kanchanamalai's bathing. The *tenth* describes the miracle of the sea-bath by Kanchanamalai along with her dead husband, Malaya Thuvajan. The *eleventh* refers to the birth of Ugra Varma as son of Thada-thakai. The *twelfth* describes the marriage of Ugra and Kanthimathi and the three boons granted to Ugra by Siva. The *thirteenth* relates the story of 96 aswamedha Yagas and Indra's jealousy and the sea-deluge over Pandi-nadu in a single night which he with Siva's grace, dried atonce. The *fourteenth* deals with drought and famine and Pandya's capturing the clouds and imprisoning them and the Vellalahs releasing them on their pledge or bail. The *fifteenth* relates the birth of Vira Pandya and the sufferings from famine and the mode of relief suggested. The *sixteenth* tells us of

Siva's teaching the Vedas to Kanwa and other rishis. The *seventeenth* relates the death of Vira Pandya by a tiger and the coronation of his son Abisheka Pandya. In this canto, Siva appears as a seller of gems to the illegitimate sons of Vira. The *eighteenth* deals with the cure of Varuna's stomach-ache. The *nineteenth* describes the rain-deluge brought about by Varuna. The *twentieth* contains the miracles of metamorphoses and rejuvenescences by Siddhars. The 21st relates the miracle of the stone elephant eating a sugarcane leaf at the hands of the king. The 22nd is about the death of Abisheka and the installation of his son Vikrama and the Chola's conspiracy with 8,000 Jains on the eight hills to kill the Pandya, and the failure of the attempt. The 23rd relates the story of Gowri and her marriage in a Vaishnava family. The 24th treats of Karikala's proficiency in the arts; the 25th of the Brahmin and his thirsty wife killed accidentally by the falling of an arrow and final justice done to the hunter wrongly charged with the crime; the 26th of the sinful Brahmin reformed; the 27th of Sitthan's attempt to commit adultery with his master's wife and his mutilation by Siva; the 28th of the death of a serpent which caused a panic in Madura in the days of Anantha Guna Pandya; the 29th of the Jain cow; the 30th of pious Sowndra Samanthan, and his use of the royal treasury intended for the recruitment of forces in building Siva temples; the 31st of the gift of the golden parrot to meet the famine; the 32nd of Siva as a seller of bangles; the 33rd of the six Virgins turned into stones and their restoration; the 34th of Siva's blessing the Chola king with a fish mark; the 35th of the alliance between the Chola and Pandyan kings and the pardon of the latter's usurping brother; the 36th of the pious lady of Thiruppuvanam and the alchemic art; the 37th of the rule of his son Rajesan, Raja Gambiran, his son, and Purandra Chit and of the Chola expedition to Madura; the 38th of Adiyarkunallan, a Vellalah, and his wife Dharma-seelai and their

Mahasvrapuja; the 39th of the story of the childless Danapathi, his adoption, his penance, etc; the 40th of Varaguna Pandya who desired to visit Sivaloka in his mortal frame; the 41st of the story of Bana-bhadra and Ema-natha and Siva appearing as a fuel-seller and putting down the arrogance of the latter; the 42nd of Bhadra taking Siva's message to Cheramanperumal; the 43rd of Bana-bhadra blessed with a golden seat lest his *yal* should be wetted; the 44th of Rajaraja Pandya, successor to Varaguna, in whose time there was a harp-match between Bhadran's wife and a woman harpor of Ceylon; the 45th of the miracle of suckling young pigs, the 46th of the young pigs turned into ministers for Pandya; the 47th of the upadesa to the blackbird; the 48th of the moksha to narrai or herons; the 49th of the demarcation of Thiru-Alavoy; the 50th of Siva as Pandya's military helper, and his shooting the arrow inscribed 'Sundaram; the 51st of the Sanga-palakai or seat; the 52nd of Siva's help to Tharumi to get the golden parrot; the 53rd of Nakkirar's fault-finding and punishment and redemption; the 54th of Nakkirar's learning grammar from Agastya; the 55th of the dumb Child settling the dispute among the Academicians; the 56th of Idaikkadar whose difference with the Pandya disregardful of Tamil was settled; the 57th of Siva's marrying Minalochana, a fisherman's daughter; the 58th of Manicka Vasakar's mission to buy studs of horses and his meeting with his Guru; the 59th of the miracle of Jackals transformed into horses; the 60th of the miracle of their re-transformation; the 61st of the King's persecution of the saint-minister, the Vaikai-bank breach, and of Siva appearing as a wage-earner for an old woman, Vanthi, selling pudding; the 62nd of Jnana Sambbanda, Mangayarkarasi and Kulachirai who reconverted Kun Pandya from Jainism to Saivaism; the 63rd of the miracle of Sambandha's cadjan leaves being unburnt against the Jains' burnt; and the 64th of the Vanni tree, the linga and the well, the three witnesses of a merchant-daughter's marriage

and of the dispute between her and her fellow-wives, and their invitation to Madura. This analysis of the poem shows the Pandyan succession, partly imaginary, and Siva helping all sorts and conditions of Siva devotees without distinction of birth or status. The padalams describing the sale of bangles and gems and alchemy are full of interest, not only economical and mercantile, but literary. Puns or plays upon words appear in every stanza.

> "கறுத்ததை யெவன்கொலைய கந்தரமென்றார் வேளை
> வெறுத்தவன் மாரிபெய்தற் கென்றனன் விழியால் வேலை
> ஒறுத்தவர் யாவதென்றீருத்தர மென்றார் கூற்றைச்
> செறுத்தவன் றென்பானின்று நோக்கினுற் றெரிவ
> தென்றான்".

The words 'Kantharam' and 'Uttharam' have two meanings each, (1) letter and cloud, and (2) reply and north. Another Thiru-vilayadal by *Perum-patra-pulliyurar* of Sellinagar *alias* Vembathurar Thiru-vilayadal, is said to be a rendering of the Sanskrit Uttara Mahapuranam and to be more ancient and valuable. Between Paranjothi's and this work there are many differences in the order and treatment of the various divine sports. Pandit Swaminatha Aiyer has published it with Introduction, lexicon and appendices and places the author in the 12th century : *Potri-Kali-Venba*, which gives the essence of his Puranam, and *Mathurai-Pathittup-Patthu-Anthathi* are his other compositions.

2. **Poyya-Moli-Pulavar.** He has been given a greater antiquity than he deserves. He was born at Thurayur in Chola-mandalam. He was a Vellalah; His erudition was as great as Siva's grace to him. He was a great poet, and his *Thanjai Vanan Kovai* is remarkable for its happy illustration of Narkaviraja Nambi's *Ahapporul Vilakkam*. 'Kovai' is a species of poetic composition in which there is a medley of

metres. The hero of the piece is Vanan, a Vellalah of Thanjakkur and the minister and commander-in-chief of a Pandyan King. An excellent commentary on it has been written by Chokkappa Navalar.

> "பொதியி லகத்தியனும் பொய்யா மொழியாய்ச்
> சிறைதவில் புலவர் சிகாமணியாய்த்—துதிசேரும்
> செங்காட்டங் கோட்டத் துறையூ ரெனுந்தலத்திற்
> தங்காட்டங் கொண்டிருப்பாய் தான்."

He is said to have made an attempt to revive the Tamil Sangam. It seems that he went to Madura and made his proposal to Vananka-mudi Pandyan who was at the temple for worship. The King tested his ability by asking him to make the images of the Sangam poets nod by his verses.

> "உங்களிலே யாரொருவ னெவ்வேனோ வல்லேனோ
> திங்கட் குலனறியச் செப்புங்கள்—சங்கத்துப்
> பாடுகின்ற முத்தமிழ்க் கென்னைத்தமிழு மொக்குமோ
> ஏடவிழ்தா ரேழெழு வீரே.

As these numbers were uttered, the images are said to have nodded. The King still ignored his request, and the poet got vexed with him. When he turned to the Chola country, the Pandyan queen *in 'cognito'* was one of his palanquin bearers. The poet came to know it and told her that he would not curse her royal partner for his neglect, and sent her away with this eulogy:

> "உமையாளு நீயு மொருங்கொப்பே யொப்பே
> உமையாளுக் கங்குண்டோ ரூனம்—உமையாடன்
> பாகந்தோய்ந் தாண்டான் பலிக்குழன்றான் பாண்டியனின்
> ஆகந்தோய்ந் தாண்டா னரசு."

The poet was an intimate friend of Sinakka, a minister of the Chola king. Both used to while away their time in literary matters. The minister went to supper and the bard to sleep in

the royal cot. Not knowing that the bard was asleep there and taking the sleeper for her husband, Sinakka's wife slept by his side. At midnight her husband repaired thither and saw the bard and his wife on the cot and slept by his wife's side. In the early hours of the morning the bard got up and saw his patron's wife by his side and shivered. The lady jumped down and went inside. The patron restored peace to his mind by observing that the bard was so good and innocent that he looked upon all women as his sisters. Since that day their intimacy increased; and, when the patron died, the bard would ascend the funeral pile.

"வாழி சோழ, வெள்வாய்மொழி கேண்மோ,
ஊழி நிலவெறி மாளிகையின் வயிற்
கட்டிளங் கணவன் கவின்பெறு சேக்கை
என்றறி மனைவி நெடிதுயில் கொளச்
செல்லக் கிடயி னெனக் கிடந் தருகெனச்
சொல்லிய நண்பன் தனிசசெல் பவனே
நாணு மேகுவன் நற்றுணை யவர்க்கே"

"அன்று நீ செல்லக் கிட வென்ற யாயிழையோ
டின்று நீ வானுலக மேறினாய்—மன்றல்கமழ்
மானொக்கும் வேல் விழியார் மாரனே கண்டியூர்ச்
சீநக்கா செல்லக் கிட."

Arrunaghiri-nathar refers to an incident in the life of the bard during his wanderings in the Pandya-nadu. Muruga appeared to the bard like a hunter in a desert and menaced him and told him to use his name 'muttai' in a song sung, as it were, by his mother. Muruga criticised the stanza, observing that, in the blazing heat of the sun in the desert, it was impossible for a thorn to be unburnt and to run into one's sole.

"முற் பட்ட முரட்டுப் புலவனை
முட்டைப்பெயர் செப்பிக் கவிபெறு பெருமானே."

The bard's stanza ran as follows:—

"பொன் போலுங் கள்ளிப் பொறிபறக்குங் கானலிலே
என் பேதை செல்லற் கியைந்தனளே—மின்போலும்
மானவேன் முட்டைக்கு மாறாய தெவ்வர்போங்
கானவேன் முட்டைக்குங் காடு"

Muruga gave a stanza off-hand:—

"விழுந்ததுளி யந்தரத்தே வேமென்றும் வீழின்
எழுந்து சுடர் சுடுமென் றேங்கிச்—செழுங்கொண்டல்
பெய்யாத கானகத்தே பெய்வளையும் போயினள்
பொய்யாமொழிப் பகைஞர் போல்."

Padikkasu Pulvar alludes to it in his verses:

"கையா றிரண்டுடைச் சாளை தன்வாயிற் கவிதைகொண்ட
பொய்யாமொழி."

3. **Virak-Kaviroyar** was a native of Nallur, Tinnevelly District and distinguished himself in Madura as a poet of no mean order. He composed *Harichandra-puranam* in 12 cantos in sweet, simple, flowing verse, and published it in the temple of Vishnu at Pullani, about 400 years ago. It gives the story of King Harischandra and Chandramathi, and the vicissitudes of their life consequent on the King's refusing to speak anything but truth—pure and simple. Mayanakandam, which is pathetic in its subject-matter, moves the feelings of the reader to an intense degree as the poet has chosen an appropriate diction for it. He was a *Kali* devotee.

4. **Mandala Purudar** was a contemporary of Krishna Royar, ruler of Vijaiyanagar. "கெடிமன்னர் வணங்குந் தாளன் கிருட்டிணராயன் கைபோல்" testifies to it. He lived at Veerai and was a Jain. "வீங்குநீர்ப் பழனஞ்சூழ்ந்த வீரை மண்டலன்". He was Guna-bhadra's pupil. His lexicon, called *Sudamani Nikandu*, based on 'Thivakaram' and 'Pinkalanthai' contains 12 groups or thokuthi's.

"விரவிய தேவர் மக்கள் விலங்கொடு மரமிடம்பல்,
பொருள் செய்யும் வடிவுபண்பு போற்றிய செயலொலிப்பே
ரொருசொற்பல் பொருளினோடு முறைத்தபல் பெயர்க்கூட்
டந்தான்,
வருமுறை திவாகரம்போல் வைத்துப்பிங் கலந்தை தன்னில்.

"ஒருங்குள பொருளுமோர்ந் திட் டுரைத்தனன் விருத்தந்தன்னி
லிருந்தவை நல்லோர் குற்ற மியம்பிடா ரென்பதெண்ணித்
திருந்திய கமலவூர்தி திருப்புகழ் புராணஞ் செய்தோன்,
பரந்தசீர் குணபத் திரன்றாள் பணிந்தமண் டலவன்றானே."

The second stanza cited above refers [illegible] ...uam on the Jain deity.

5. Arasakesari was a great Sanskrit scholar and translated Kalidasa's *Rahu Vamsam* into Tamil verse. It is in 26 padalams, counting 2404 stanzas. It is about the Maharajah Rahu of the Solar race. The stanzas are well-turned and embody deep thoughts, and are hard nuts for Tamil pandits to crack. The author was a contemporary and cousin of Para-Raja-Sekaran, ruler of Jaffna. The poem was published at Thiru-Arur. He was a pupil of Ash'avathana-Ramanuja-Kaviroyarof Alwarthirunagari, who had lived three centuries ago. This stanza is from Rahu-vamsam

"இட்டமெத்திய வெய்யவ ரிடுக்கண்வந் திறுத்தான்
முட்டவத்தலைப் பகைவரா குவரென முன்னோர்
பட்டுரைத்தன காட்டுமொ பானுவாற் பரியுவ
கட்ட கட்டலைக கொட்டைவான் சரோருகக் களையே,"

'Sarorugam' means lotus.

6. Vira-Rahava-Mudaliar, the blind bard of Chingleput, was a tourist and distinguished himself as a poet even in the distant Jaffna. He wrote numerous occasional verses and *vidu-kavis*, and among his substantial works may

be mentioned 'Kalukkunta Puranam,' 'Kalukkunta Malai,' and 'Seyyur Pillai Tamil'.

He was a native of Poothoor near Kanchi and son of Vaduganatha Mudaliar. He went to Kanchi when his kith and kin left the village for Pon-kalanthai. He composed a pillai-Tamil in honour of Ammayappa Mudaliar of Seyyur. His wife one day remarked half in jest if he returned with the dower of flourishing villages and a young elephant. At once he quit the place, stayed some time in the Chola country, and ultimately went to Jaffna. He obtained many gifts from king Para-raja-Singan and returned home. On his way home he composed an Ula in praise of the ruler of Kaittar in the Tinnevelly District. After his return he passed his days happily with his wife. Some scholars assign him to the close of the 17th C. This is contradicted by his pillai-Tamil in which [Small Car, St. 6] he refers to the rebuilding of the local Murugan temple in 1521 A. D. [Sakaptham 1443]. As his patron was Para-raja-Singan, he must have lived in the first half of the 16th C.

SECTION V

Thiruvavaduthurai

This is the oldest mutt that cultivated Tamil learning, particularly Tamil Philosophy and religion It reached its zenith in the time of Isana Thesikar. It has its branches in the Tamil districts where, in the days of old, treatises on Saiva religion and philosophy were composed and disciples were initiated into the mysteries of Saiva cult by the Thambirans.

1. **Namacchivaya Thesikar** wrote commentaries on Arul Nanthi Sivacharyar's *Irupa Irupahthu* and Umapathi's *Vina Venba*. He lived about the close of the 16th century.

He taught Meikanda sastras to Maraignana Desikar, Dhakshanamurthi and Ambalavana Desikar and wrote *Thasakariyam*, called after his name.

2. Dhacchanamurthy, a disciple of his, was an adept in Pathi-Sastras, who wrote *Thasakariyam* and *Upathesapahrodai*

3. Ambalavana Thesikar, the 15th Matathi-pathi, was another disciple of Namacchivaya whom he initiated into the mysteries of the Siva religion. The *ten* works of Ambalavanar are :—

1.	Thasakariyam.	6.	Upaya Nishtai Venba,
2.	Sanmarkka Siddhiar.	7.	Upathesa Venba.
3	Sivacchirama Thelivu.	8.	Nishtai Vilakkam.
4.	Siddhantha Pahrodai.	9.	Adhisaya Malai.
5	Siddhantha Sikamani.	10.	Namacchivaya Malai.

11. Poopillai Attavanai.

He had a Vaishnava Brahmin pupil by name Ulakudaiya Nayanar, who praised his Guru in ten thiru-viruttams. His philosophical work, called Pupillai Attavanai or Uyur Attavanai, is in prose. His disciple was—

4. Isana Thesikar *alias* **Swaminatha Thesikar.** He became a Sannyasi in his early years and took to theological learning in the mutt. He had the rare fortune of being tutored by the excellent scholar and philosopher Mailerum Perumal Pillai, son of Thandavamurthi Pillai, a Vellala of Tinnevelly, and the great commentator of *Kalladam*, *Tholkappiam*, *Kurral*, and the Jain classics. For Sanskrit he was placed under Kanakasabapathi Aiyar. Having attained proficiency in both languages, he was made a Thambiran. He then learned Siva Jnana Bhodham and Siva Jnana Siddhiar. His

Ilakkanakkotthu contains the subtle and disputed points of grammar he had discussed with his venerable master. Once he met with Vaithianatha Navalar of Thiruvarur, author of *Ilakkana Vilakkam*, and won his admiration His grammar comprises 151 sutras and is in three Iyals, *viz*, *Vettumai*, *Vinai*, and *Olipu*. He was honored with the title *Isana Thesikar* and sent to Isana mutt in Tinnevelly. He also wrote a philosophical work called *Thasa Kariyam*, and *Tiru-chenthil-Kalambakam* besides others A fellow student of his was Subramania Theechathar, author of *Pira-yoka vivekam*, the distilled essence of the Sanskrit originals in 4 padalams and 51 Kaitthurais. He was a native of Thiruk-kurukur, who lived in the 18th C. His work shows the forms and usages in common between Sanskrit and Tamil.

5. **Sankara Namacchivayar**. Isana's disciple, wrote an elaborate commentary on Pavananthi's Nannul at the instance of Uthumalai Maruthappa. This commentary surpasses Samana Munivar's in clear exposition and illustration

6. **Velappa Thesikar.** There were two authors bearing the same name, and both were pupils of the same master. The *first* Velappa, after he became madathipathi, composed *Perialur Puranam* and died at Thirupperumthurai. The *second* Velappa was the vice-president of the mutt and turned out a good poet. He composed *Panchakkara Pahrodai*, a great work on Saiva philosophy. He died at Perur. By the great men of his line were written Jnana Puja Vidhi according to Vathula Ahamam, Kiria Puja Vidhi according to the Paththathi of Varuna Sivachariyar, Marapu Attavanai, and Anupokavenba. His disciple was

7. **Siva-Jnana-Munivar** *alias* **Siva-Jnana-Yokiswarar**, a Vellala of Vikrama Singapuram in the Tinne-

velly District, who was the son of the highly cultured and pious Ananda Kutthar and the chaste Mailammai. His parents called him Mukkalalingar. When he was hardly five, he chanced to meet in the street certain Thambirans of Thiruvavadu-thurai and invited them to his house. He accompanied them to the mutt, where he sat at the feet of Velappa II. and mastered Saiva Siddhantha and Pandara Sastras and became a Thambiran. He mastered both Tamil and Sanskrit and wrote masterly treatises on grammar, logic, religion, and philosophy. His commentary on Siva Jnana Siddhiar shows his keen insight and logical precision, and his vast learning. His chief works are *Tholkap-pia-Sutra-Virutthi*, *Ilakkana Vilakka Suravali*, (a counter-blast to Vaithiantha Navalar's), *Tharukka Sangrham* or *Annampatiyam* (rendered from Sanskrit in 350 stanzas), *Puttham Putthurai* (a new commentary criticising Sankara Namacchivayar's Nannul annotation), *Kanchi-puranam*, (first canto), rendered into Tamil from Sanskrit, *Somesar Muthumoli-venba*, *Thiravida Maha Bashyam*, etc. The *Dravida Maha Bashya*, which is a monument of the Yogi's scholarship, was brought out a few years ago by Pandit Subramania Pillai of Madura with the entire commentary on Sutras 6—12 and with introductions and portions of the comments on other sutras, and contains an introduction in English by Mr. Nallasami Pillai, reviewing the author's life and works. Besides these works, he translated Arathattha Sivacharyar's *Panchakam*, which established Siva as the Lord by adducing twenty-two reasons, and Siva-thathwa-Viveka, [only the text portion] by Appaya Dikshithar. Further, his controversial works are many, among which the chief are *Marapu-Attavanai Maruppin Maruppu* in connection with his controversy with Dharmapura Mutt, *VayiraKuppayam* on the word 'Edutthu' on his controversy with Thiru-Anna-malai Mutt, and *Siva-Sama-Vatha-Vurai-Maruppu*. His painted portrait was set up in front of his puja mata by the sixteenth revered head of the

mutt, Subramania Desikar, a liberal patron of poets and men of letters, as Mahavidvan Minakshisundaram Pillai, whose pupils became famous in course of time as great scholars and Pandits. Among his minor pieces may be mentioned *Thiru-Ekambar Ananda Kalippu* and *Anthathi*, *Sepparai Ahilanda Iswari Pathikam*, *Thirut-Thondar-Thiru-Namak-Kovai* and *Panchak-kara malai*. Thus Siva-Jnana Munivar was a great thinker, commentator, philosopher, poet, grammarian, and controversialist. His retorts to Jnana Prakasar's commentary on Siva Jnana Siddhiar are well known. He died about 1766 A. D.

"மன்னும் விசுவாவசு வருட மேடமதி
யுன்னிரவி னாட்பகலோ தாயிலியம்—பன்னுந்
திருவாள னெங்கோன் சிவஞான தேவன்
திருமேனி நீங்கு தினம்."

He had a number of disciples, of whom the following were the chief:—

[a] *Kachiappa Munivar*, a native of Thirutthanikai, died in 1799 A. D. He was a great traveller. While at Madras, he composed *Vinayaka Puranam* and *Vinayakar Pillai-Tamil;* at Conjeevaram, *Rudresar Vanduvidu Thuthu*, *Pathittup Patthu Anthathi*, and *Panchakkara Anthathi*; and at Thirutthanikai, *Thanikai Puranam*, in order to put down the haughtiness of those who had set a high value on Jivaka Chinthamani. In the last mentioned place he taught Kandappa Aiyer, father of Visakapperumal and Saravanapperumal Aiyers. It is said that he wrote *Thanikai-Attup-Padai* with a view to cure the painful colic that had afflicted his pupil

[b] *Chidambaranatha munivar*, styled the Grammarian, was the author of 'Thiruppathiriyur Puranam'. This munivar proved beyond cavil Mahesvara Puja as more important than

Brahmana Posana [feeding Brahmins], and a souvenir of the great disputation is the parikala-well, which exists and for keeping which neat and clear a Tanjore prince has given a rent-free land. Again, his marvellous Sakti was manifested in Ramnad during his pilgrimage tour, when there was a severe drought. There was a heavy downpour when he pronounced the five letters and sat in Nishtai. The Zamindar, out of gratitude, made over to the mutt a large village, Thirup-Pon-Kottai, and inscribed the gift in a copper-plate, which is still preserved in the mutt. At the foot of the plate is seen

> "நதியாம விரிசிலை நன்னகர் பொற்கோட்டை
> பதியாந் துறைசைப் பதிக்கு—விதியாகத்
> தானமிட்டான் சேதுபதி தாரணிதா னுள்ளளவு
> மீனமில்லை யென்றெந் நாளும்".

A Kalampakam was composed in h s h nour by Santhu-pulavar, the author of Mayurakiri kovai.

[c] *Thottikkalai Subramanya munivar* wrote Thuraisai-kovai, Kalaisai kovai, Pancha-rathna-malai, Sitthira Sabai Viruttham, Thirutthanikai Virutham, Subramaniar Thiru-virutham, etc.

[d] *Ramanad Somasundaram Pillai* composed 'Thirukkalu Kuntra Kovai'.

8. Pandara Sastras. These are the ten works of Ambalavana Theslkar, the two poems of Thakshanamurthi, the Thasakariyam of Swaminatha Thosikar, and the Panchakkara Pahrodai of Velappa Thesikar. Thus they are fourteen in number and they have been recently published by Mr. Sathasiva Mudeliar of Shiyali with an Introduction by Mr. K. Subramania Pillai M. A., M. L.

SECTION VI
Dharmapuram

Introduction. This mutt is memorable, as its heads were great expositors and expounders of the Siddhanta Sastras, and though it did not have many authors of repute or commentators of great distinction.

1. Kumara Kuruparar was born at Srivaikuntam of Saiva parents. He was born dumb and got the use of his tongue by the grace of Subramania at Thiruchendore. He lived in the days of the Emperor Akbar and Tirumalai Naicker of Madura, to wit, nearly three centuries ago. He was the disciple of Masilamani Thesikar at the Dharmapuram mutt and turned an ascetic. Precocious he was in his early years, and he took to the poetic vein early in life. His juvenile productions were *Kandhar Kali Venba*, *Meenatchi Pillai Tamil*, *Meenatchi Kurram*, *Meenatchi Irattai Mani Malai* and *Pandara Mummani Kovai*. He made a tour to the northern India and had an interview with the Delhi Pacha He built a mutt and temple at Benares and found a premature grave. Among his other works those that have attracted attention are 'Muthukumaraswamy Pillai Tamil,' 'Chidambara Mummani Kovai' and 'Chidambara Seyyul Kovai.' *Nidhi Nerri Vilakkam*, *Mathuraik-kalambakam*, and *Kasi Kalambakam* are the most popular and widely read poems. Of these the first contains 192 Venbas containing the essence of Kurral. *Nithi-Neri-Vilakkam* is 'the lamp in the path of righteousness.' The first quatrain is rendered thus:

> " Youth is a *bubble* on the water; wealth's plenitude
> Is as long *waves* that roll on its surface;
> This well-knit frame is *writing* traced on the water, my friends,
> Why bow we not within the courts of Him. our Lord ? "

During the last two hundred years it has become a classic of the language. 'Kalambakam' is a medley in verse, and ought

to embody eighteen distinctive characteristics. It contains 100 stanzas respecting the gods, 95 about the Anthanar, 90 of Kings, 50 of Vaisiyar, and 3 of Sudras. We have two specimens of this poetic species treating of Madura and Kasi respectively. He knew Sanskrit and Hindustani. He wrought miracles and won the admiration of Akbar by converting meat into fruits, as the legend has it.

2. **Velli Ambala Thambiran,** See section viii. His compositions are tame and jejune. His verses are known as *vellai* or easy verses though pregnant with ideas.

3. **Sambantha Saranalaya Swami** is known to us only by his work, *Kandha Purana Surukkam*, an abridgement of Kachiyappa Sivacharyar's *magnum opus*.

4. **Vaithianadha Navalar** was born at Thiruvarur in an ancient family of Sivacharyars. He was a friend and admirer of Swaminatha Thesikar, author of 'Ilakkanak-Kotthu.' His own work was *Ilakkana Vilakkam*, a refinement on Pavananthi's Nannul, and it was cut up by Siva Jnana Swami in his 'Ilakkana Vilakka Suravali.' With the help of Vaithianatha Navalar, Thiruvenkata Mannan composed '*Prabodha Chandrodhayam*' or 'The Rising of the Moon of Intellect' based on Krishna Misran's drama. It is in 48 Cantos or Sarkkas, counting 2012 Virutthams. Manathan, son of Maya, marries Pravarthi and Nivarthi. The former begets Mohan etc. and the latter Vivekan &c. Mohan is installed and Vivekan exiled. A war is waged between Mohan and his brothers on the one hand and Vivekan and his host on the other, till the perishable-imperishable *Vivekan* appears victorious on the scene.

5. **Arumuka Thambiran,** a distinguished poet of the mutt, became its head and travelled from Kathirkamam to Jaganath. He became a Christian convert in 1836 and composed 'Ajnana Kummi.'

SECTION VII

Thiru-Annamalai

Introduction. This mutt too, like Dharmapuram, made its name by its exposition of the Siddhanta Sastras.

1. Kukai-Namacchivayar. He was a Vedantin and renounced the worldly life, and lived in a cave. He went to Thiruvannamalai and dwelt there in a cave. He was the author of *Arunakiri Anthathi*, a philosophical work, acceptable to all. It celebrates Siva, and the author addresses the soul as his conscience or 'the inner man' and holds a series of dialogues with it. It is in 100 venbas. Namacchivayar then repaired to Chidambaram, where he settled for good and breathed his last. His disciple was—

2. Arumuka Swami, the author of *Nishtanuputhi*, a Tamil rendering in 90 stanzas with 410 illustrative verses, of the Sanskrit original. It has an excellent commentary at the hands of Mutthu Krishna Piramum. He wrote a commentary on Siva Jnana Siddhiar, supaksham.

3. Siva Jnana Swami, a native of Jaffna, left his birthplace early in his teens and proceeded to India, where he dwelt at Chidambaram. He was a great Sanskrit scholar and author of 'Siddhantha Sikamani' and 'Pramana Theepika' in Sanskrit. In Tamil, he wrote an excellent and thoughtful commentary on 'Siva Jnana Siddhiar, Supaksham'. 'Vacchira Thandam' is a severe critique by one of his pupils on the criticisms of his commentary. The 'Jnanaprakasam' tank owed its existence to him.

SECTION VIII

Suriyanar Koil

The heads of this mutt too were great scholars who devoted their time to the expounding of the Saiva Siddhanta Sastras. Among them was *Sivajnana Yogigal*, a great Tamil and Sanskrit scholar, who wrote a commentary on Siddhiar Supaksbam, in Tamil and Sanskrit, which is held in great repute. Once he passed a week in Tanjore as the guest of the Tanjore prince when a controversy raged with the Vaishnavas. The Vaishnavas were met in every point till they [illegible] Siva as the Lord of all.

SECTION IX

Thiru-mangalam

This is a Vira-Saiva mutt. Its literary fame rests on the three great poets *Sivaprakasar*, *Karunaiprakasar* and *Velaya Desikar* who were the three sons of Kumaraswamy Pandaram, a Vira Saiva or Lingavite of Conjeeveram. The distinctive characteristic of the Vira Saiva religion, which is said to be as old as the Vedas, Ahamas, Upanishads, Smirtis, Puranas, and Ithihasas, is the Lingadharana. It was reformed by Basavesvra of Kalyan. Among the 63 Nayanars Iyarpagai, Siruthondar, Gananathar, Murka, Idankudi, Ilayankudi, Chandesvarar, and Tirumular are mentioned as some of the Vira Saiva Purathanas. Thus the birthplace of Vira Saivaism was [illegible] Tamil country, and it was also developed there. The text of the Vira Saivas consists of three things—to wit—*Shatsthala* (six steps to salvation), *Ashtavarna* (eight protections) and *Panchachara* (five religious observances), which are not really separate from each other. The Ashtavarnas are Guru, Linga, Jangama, Vibhuti, Rudraksha, Padodaka, Prasada and Panchakshara.

1. Sivaprakasar's panegyric stanzas on *Palaya-Swamy* of Pommayapalayam show that he was his Guru. *Sivaprakasar* lost his father when he was a student. He, therefore, took his mother and brothers to Tiruvannamalai and settled there for some time. Intent on perfecting his knowledge in grammar and literature, he started for Tinnevelly and was entreated at Thirumangalam in the Madura District by *Annamalai Reddy*, a moneyed man and landlord to settle in a Mantapam, a work of charity, raised at his expense. He stayed there a while, but, induced by his thirst for advancement in learning, left the mantapam with the permission of the Reddiar, who generously offered him Rs. 500 for his expenditure. He went to Tinnevelly and informed *Velli Ambala Thambiran* of the Sinthupoonthurai mutt of the object of his advent thither. He examined *Sivaprakasar* and told him to compose a stanza beginning and ending with and containing Siva as ஐகுடையான்.

குடக்கோடு வானெயிறு கொண்டார்க்குக் கேழன்
முடக்கோடு முன்னமணி வார்க்கு-வடக்கோடு
தேருடையான் றெவ்வுக்குத் தில்லைத்தோன் மேற்கொள்ளல்
ஐகுடையா னென்னு முலகு.

The Thambiran was impressed with his extraordinary cleverness and thought that he was an overmatch for him. He, therefore, told Sivaprakasar that he needed no tuition and that he would gladly educate his brothers and make them good scholars. He kept his word and Sivaprakasar, as remuneration for his labour and care, offered him Rs. 500. The Thambiran rejected it and told him that he would be much obliged if Sivaprakasar would defeat his enemy at Tiruchendore who was always scribbling satires and libels against him. Sivaprakasar went thither and was looking for Valaithalaiman, his adversary. Getting scent of Sivaprakasar's arrival, Valaithalaiman visited him

and proposed that he who could compose first thirty *yamugams* within the specified hour, must be entitled to take the other as a slave. With this compact, Sivaprakasar executed *Thiruchendil-Nirotta Yamuga Anthathi* in *Kalitturai* metre before Valaithalaiman composed one. Valaithalaiman, therefore, followed Sivaprakasar to Velli-Ambala-Thambiran as bondsman. The Thambiran, flattered with the victory, desired him to take the lead in the matam, but Sivaprakasar did not like the trammels of superintending and managing a large establishment and its concerns. He took leave of the Thambiran and returned to the Reddiar's mantapam. There he lived, widely spreading his name and reputation and attracted to himself a host of followers. His patron, Annamalai Reddy, suggested wedded life to him; but his suggestion was not taken up. He lived his life as a celibate and as a literary man, issuing one work after another tending to ameliorate the condition of mankind. The following is a list of his works:

Pirabu Linga-Leelai	*Thurraisai kovai*
Thirkkuva-puranam	*Pitchadana navamani malai*
Siddhantha Sikamani	*Periya nayaki kalitturai*
Vedantha-sudamani	*Thiruchendil anthathai*
Sivaprakasa Viyasam	*Sathamani malai*
Sivanama Mahimai	*Niranjana malai*
Tharka Paripashai	*Nalvar-nanmani-malai*
Sona-saila-malai	*Apisheka malai*
Venkai kalambakam	*Kaithala malai*
Venkai Ula	*Ishtalinga viruttham*
Venkai-kovai	*Nanneri*
Venkai Alankaram	

Of these, the first, a gem-like kaviyam, is about *Allama Pirabu* (the soul) and his sports with and victory over Maya, (delusion) and his preachings to Vira Saiva Maheswarer. It is in 25 *Kathis* or cantos, counting 1097 stanzas. It dignifies the

power of Siva at the cost of Satthi. Its original was a Canarese volume. *Nanneri* or The Good Way is a code of moral rules for the well-being of individuals. This poem consists of 40 quatrains and has become classical. Each verse contains an apt and often very ingenious simile.

> " The friendship of the good will daily increase in sweetness;
> Others' friendship will ever more and more become worthless!
> Hear, O beloved!
> If the tender fruit ripen, it becomes sweet to the taste;
> If the twig grow mature, what pleasure's there?"

Both have made a name, but the others are known only to special readers in the departments of religion and metaphysics. *Nalvar Nanmani Malai* is the history in verse of the apostles of Saivaism and contains forty stanzas in four different metres. He took in hand his brother's unfinished *Kalatti-Puranam*, composed two Sarkams and was himself obliged to leave it imperfect, as he too was snatched away at the age of thirty-two.

2. **Velaya Desikar** was the younger brother of Siva Prakasar and a disciple of Velli Ambala Thambiran. He completed *Kalatthi Puranam* and was the author of *Nallur Puranam, Virasingadhana Puranam, Ishtalinga Kaithalamulai, Namacchivayamalai, Mailathtu-Irattaimalai* and *Parisatha-Leelai*. He died at Perumatthurai at the age of thirty-two.

3. **Karunaip-Prakasar,** the beginner of *Kalathi Puranam*, was cut off at eighteen like Chatterton. A disciple of Velli Ambala Thambiran, he composed *Ishtalinga Ahaval* in praise of the *lingam* worn by the Lingayets about their neck. He truly deserved his elder brother's encomium:

> " ஆண்டதனு லென்னையொவ்வாய்
> வித்தைதனிற் றமையனிலு மதிகமென்றாற்."

SECTION X

Philosophers

1. **Thatthuvaroyer** was a Brahmin of the village of Virai in the Chola kingdom. He mastered Sanskrit and Tamil before he came of age, and, accompanied by his fellow-student, Sorupa Ananthar, sought for a Guru elsewhere. Dissatisfied with their literary acquisition and longing for inspiration from a great Teacher, they went in quest of him and pledged between themselves that he who should come across the Teacher first must be accepted as the other's Guru. While his fellow-student went south, Thatthuvaroyer went north. The former met with Sivaprakasar and found in him all that they had wanted. Thatthuvaroyer could not find one in the north and returned home. He accepted his fellow as his Guru, to keep up his word. All his acquisitions in vedic philosophy and metaphysics, he turned to account in composing original poems. This excellent poet and subtle metaphysician gave lessons to Sasivarnan or 'one with spots of white leprosy' and his lessons form 'Sasivarnam'. He was an adept at the various metrical compositions: venba, anthathi, malai, kovai, kalambakam, parani, madal, ula, thuthu, and thalattu As a pure vedantin, his *Thatthuvamirtham* is his excellent work.

Venba—Sivaprakasar venba, Sinnappu venba, Amirthasara venba.

Anthathi—Venba anthathi, Kalitthurai anthathi.

Malai—Irattaimani malai, Nanmani malai, Thiruvadi malai, Thiru Arul Kalan malai, Potri malai, Puhalchi malai.

Kovai—Mummani kovai.

Kalambakam—Jnana vinodhan Kalambakam.

Parani—Agnai vathai parani, Moka vathai parani.

Madal—Kali madal.

Ula—Ula, Siledai ula.

Thuthu—Nenchu-vidu-thuthu.
Thalattu—Thiru-Thalattu.

Thasankam, Perumthirattu, Kurum thirattu, Iswara Gita. Brahma Gita,—these are his other works.

2. Thayumanavar. Kediliappa Pillai was his father, who was a native of Vetharaniam in the Tanjore District. He was the accountant and general superintendent of the local temple. In his double capacity, he showed his wonderful tact in management and lifted himself into fame. His first son, Siva Chidambaram Pillai, was adopted by his childless brother. Having heard of his reputation as an honest, persevering and skiful man, Vijaiya Rahunatha Chokkalinga Naick, the ruler of Trichinopoly (1704--31.) in the first quarter of the eighteenth century, appointed Kediliappa Pillai as his manager or steward. While at Trichi, the devout manager prayed to the local deity Thayumanavar for a son, and his prayers were heard. Thayumanavar was born. This son commenced his studies early in life and became well-versed in Tamil and Sanskrit works. A taste for theology which he had of his father induced him to sit at the feet of 'Mauna' or silent Guru, a sage of exalted piety and profound wisdom. From his master he derived his knowledge of God and the spiritual life. On the death of his father, he was called on to take up his father's position, which he accepted out of courtesy to the ruler. Always centred in the Lord, he could not give up his high holy life nor be untrue to his master. Years passed, and the ruler died in 1731. His widow, enamoured of the charming young man, fell irretrievably in love with him and offered him the whole state if he would step into her husband's shoes. The righteous steward foresaw the danger that was looming in the distance and quietly departed the city one night. His goal was Devanagar, where he lived with his elder brother. Pressed by him to marry and live a domestic life, the young sage consented, and married a

girl there. The birth of the first child, Kanakasabapathy Pillai, ended in the death of the mother, whereupon the father renounced the household and took to the life of a naked wandering sage. He went from one holy place to another and composed sweet flowing hymns in every one of them. At Ramesvram, where there was famine, the poet-sage sang, and it rained in abundance.

" If the true religion is the Saiva religien and the lord of that religion is the moon-decked God, and if the goal is to overcome the five senses and to be absorbed in the Blissful Peace, oh, ye, clouds, pour forth in torrents." He passed the closing days of his life at Ramnad in spiritual communion and attained Samadhi in 1742 A. D. There is a mutt in his name in the Rock Fort, South Street, Trichinopoly, where his picture is kept and worshipped and his anniversary is celebrated with eclat. Thayumanavar pined for the Grace of God and evolved into a great bhakta. He conceived God as the Absolute Existence, Consciousness and Bliss, as the source of all Power and Light. His God has Sakti in inseparable union and acts through his consort. Soul is not God, nor God soul, but a relation exists between the two, as between the letter அ — the root of all sounds — and the other letters of the alphabet. Worship the manifestations of the Lord and visit shrines and bathe in holy waters—these prepare one to receive the Holy work from the master. Not merely learn but live, above all the desires of the flesh, if you care for Peace and Bliss. As Love is the Being of God Himself, cultivate tolerance, and the ambrosia of sivabhogam can be tasted here and now, in any stage of life. You can be in the world and be out of it. As a poet, he is unrivalled for sweetness blended with simplicity, as a *philosopher* he clearly grasped abstruse doctrines and expressed them in popular language; as a *yogi*, he practised all the stages; and as a *Jnani*, he saw and lived in the Light of Wisdom. By

precept and example he proved that *religion must be lived.* His poems contain diverse soul-stirring hymns on Love, and melt even refrac'oriness into zeal and devotion to the Almighty. "Everything transpires by the Grace of God and man is but a tool in the hands of the grea' Prime-mover". It is said of his hymns that he taught sastras through them. "*தாயுமானவர் தோத்திரத்தால் சாஸ்திரஞ் சாற்றினர்.*" His Parapara-Kanni, Painglik-kanni, Ennal Kanni, and Anandak-Kalippu are specimens of such a type. Arulaya Pillai was his disciple.

The Swami condemns the Ekanmavada and the Aham Parama Jnana.

> "*பன்முகச் சமயநெறி படைத்தவரு*
> *மியாங்களே கடவு ளென்றிடும் பாதகத் தவரும்*"

and praises Saiva Siddhantam. His great mission was to redeem Saiva Religion from the crude Siddhantis who would drag it into dualism and from the erring Vedantists who would push it into monism. This great saint, poet and philosopher called on the whole world to lose no time in the lower stages of thought but to come straight away into the path of the Saiva religion and pra'ake of the overflowing bliss of Sivasayujjia '*காகமுறவு கலந்துண்ணக் கண்டீர் சேரவாருஞ் சகத்தீரே.*' Saiva religion is universal and catholic and rings the clarion—note of toleration.

> "*சைவ சமயமே சமயஞ் சமயாதீதப் பழம் பொருளைக்*
> *கைவந்திடவே மன்றுள்வெளிக் காட்டுமிந்தக் கருத்தைவிட்டுப்*
> *பொய்வந்துழலுஞ் சமயநெறி புகுதவேண்டா முத்திதரும்*
> *தெய்வசபையைக் காண்பதற்குச் சேரவாரும் சகத்தீரே.*"

St. Thayumanavar speaks of '*சாரங்கொண்ட சைவசித்தாந்தம்*' as Samarasa Jnanam and Vedanta-Siddhanta-Samarasa-Nanneri.

3. Kannudaya Vallal. This iconoclast was a past master in the Vedas and Agamas, and his *Olivil-odukkam*, which is in ten *Iyals* or divisions beginning with upadesa and closing with Nilai Iyalpu, counting 253 Venbas, is an endless mine of intellectual similes and contains merciless sarcasms on all kinds of idolatry. It helps a man to extricate himself from the clutches of *pasam* and gain *Arul* or grace and thereby purify himself. It reconciles the Vedantam and Siddhantam.

"உள்ளந்
தழிவி லகெக்குந் தேனை யன்பரெல்லா முன்னை
ஒழிவி லொடுக்கநூ லோர்ந்து".

This quotation from the Sirappu—Payiram was profusely elucidated by Ramalinga Swamigal. It has a commentary by Chidambara Swami of Porur. It is said that he wrote also *Maya pralapam*.

4. Santhalinga Thesikar was a Vira Saiva ascetic of Thiruthurayur. To his sect belong Siva Prakasa Munivar and Siva Prakasa Thesikar. His knowledge of Vedanta and Siddhanta philosophy was really profound, and his five works aim at reconciling conflicting doctrines and asserting that the same Grand Unity pervades all. To name his poems, they are—*Vairakkia Sathakam* and *Vairakkia Thipam*, with 100 stanzas each, annotated by Chidambara Swami of Porur, *Avirotha Wunthiyar* in 100 triplets with the refrain 'உந்தீபற', *Nenchu Vidu thuthu*, and *Kolai Marutthal*. He lived in the mutt at Porur, or Chidambram west, built by himself.

"நலிவி லிம்மனை மக்களுக் கொருதனை
காமலர் நிலை பெண்றே
கலையுந் நான்குள்மறைந்தனை புனைக்
கலைஞர் கொடுபோசிற்

குவல யத்தடைந் திவரைநா டொதம்புரக்
  திலைபேற் குறிக்குங்காற்
சவிலை நெஞ்சமே சிவனலா துயிர்க்குயிர்
  நானுமோர் துணை யாமோ"—(Vairakia Sathakam).

SECTION XI

17th and 18th Centuries

1. Pillai Perumal Aiyengar of Thiru-mangai belonged to the 17th century. As a devout Vaishnava, he composed hymns on the 108 Vishnu shrines as anthathis, which are collectively known as *Ashta Prabandam*. He wrote, besides, 'Venkada malai' and 'Ranganaigar-unjal-Thirunamum'. He prophesied that his death would be brought about by a cow. Accordingly, a lame cow went to Srirangam temple and, when the Aiyengar was absorbed in his worship, fell down on him and crushed him to death.

"தளவ தளவ வெனுஞ்சொல்லும் போச்சே
அளவி னெழூச்சு மாச்சே—முளரிக்
கரங்கால் குளிர்ந்ததே கண்ணும் பஞ்சாச்சே
இரங்கா யரங்கா விளி."

2. Ellappar, *Ellappa navalar*. His birthplace was Thalai Nakar or Radhanallur. This Vellala poet was the author of three puranams and one kalambakam, viz. *Arunachala Puranam* in 12 sarkkas counting 586 virutthams, *Sevvanthi Puranam*, *Thiru Venkata Puranam*, and *Arunaikalambakam*. The first Puranam itself would entitle him to be styled a prince of poets. He had his education at Dharmapuram. He annotated Sowndria Lahiri, which

shows his vast learning. It seems that he made his Kalambakam when he saw Aiyengar's:

"ஐயங்கார் அம்மானையில் அடிசறுக்கினார்".

3. **Hari Thasar** was the author of *Iru Samaya Vilakkam* in 2000 stanzas, which criticises Saiva, Vaishnava and Vedanta philosophies.

4. **Apirami Pattar**, a master of Tamil and Sanskrit, is known to us by the *Apirami Anthathi*, noted for its flowing metre and pregnant significance. Many commit to memory every day the hundred stanzas comprising this poem. Though a Brahmin of Thirakkadavur in the Chola country, he freely took in spirituous liquors and was a worshipper of Apirami, a demon. The anthathi named above is in praise of Parvathi. Its *raisson de etre* was the contest between him and the Tanjore king who said 'to-night is moonless' in opposition to Pattar who called it the 'full moon night' by over-sight. The full moon appeared but to disappear in a trice.

5. **Padikkasu Pulavar** was born at Thenkalunthai to adorn the Sengunthа community. He was the court poet at Ramnad in the days of Raghunatha Sethupathi between 1647—72. His chief work composed at the instance of Karuppa Mudaliar, son of Kasthuri Mudaliar, was *Thondai Mandala Sathakam* remarkable for its metrical excellence and he was amply rewarded. Thiru Malai Thevar of Madura shut him up in prison once and released him at the instance of Pala Pattadai Chokkanatha Pulavar.

"பாட்டிற் சிறந்த படிக்காச னென்றொரு பைங்கிளியைக்,
கூட்டி லடைத்து வைத்தா யெனதா னென்று கூப்பிடுதே".

His master was Vaidyanatha Desikar, author of Ilakkana Vilakkam. He was patronised by Kalatthi—Pupathi of Vallam. "பள் சந்தம் படிக்கச் சலச லொருவர் பகரோணுதே"— is a panegyric on him. Every body knows the reason for the

pre-nomen 'படிக்காசு'; for he had five gold coins every day on the Panchakshara steps of Sivakami Ammai. His occasional verses on Kala-bupathi, Seethakkathi of Kayal-pattinam, etc. are still cited by old pandits. *Velur Kalambakam* is another of his poems. Thandalayar Sathakam is still another work. His verse on Ragunatha Sethupathi, his patron, is subjoined :

"மூவேந்தரு மற்றுச் சங்கமும் போய் பதின்மூன்றேடெட்டுக்
கோவேந்தருமற்று மற்றொரு வேந்தன் கொடையுமற்றுப்
பாவேந்தர் காற்றி லிலவம் பஞ்சாகப் பறக்கையிலே
தேவேந்தர தாருவொத்தாய் ரகுநாத செயதுங்கனே,"

His differences with Kumban, a poet, are found in his occasional verses on Mala-Arangan, etc. and they were set at rest by Raghunatha Sethupathi.

6. **Nalla Pillai**, native of Mahathalampet in Thondai-nadu, and a Vellalah of the Karnika or Kanakka sect, knew Tamil, Telugu and Sanskrit and amplified Villi's Bharatham by adding legends and episodes selected from the Sanskrit Mahabharatham. "Nalla Pillai Bharatham' counts 14,728 stanzas, *i. e.*, ten thousand stanzas more than Villi's epic. He was twenty years old when he composed it. Besides this, he was the author of *Thevayanai Puranam*, which comprises 3,000 stanzas. He lived about 180 years ago.

7. **Kadikai Mutthu Pulavar.** He was the bard at the court of Ettiapuram in Tinnevelly. His poems are full of poetic embellishments. *Samutthira Vilasam*, in 100 stanzas which compares the Zemindar to the ocean, *Thikku Vijayam* in 320 stanzas in praise of the Zemindar of Sivagiri, and *Thiruvidai Marudur Anthathi* are his chief compositions. His word-plays are famous His play upon 'தலைவிதிவசம்' is will-known. It means 'the anniversary of his wife' and

'the way of fate'. His praise of Venkatesvra Ettappa in Samudra Vilasam is as follows:

"உள்ள திருக்கை காணீரே புறங்காதிருக்கை காணீரே
  ஓசைக்கடலைப் பொருமலையே யொழியேன் விரகப் பொருமலையே
கன்னருதாங் குவளைகளே கழலுங் கரந்தாங் குவளைகளே
  களையிற்படாத்துப்பீரே கலந்த துடலத்துப்பீரே
அன்னவளையுங் களிக்கரையே யழைப்பார் மாதர்களிக்கரையே
  ஆறுவருப்புக் காற்றேனே யாழிபுடைப்புக் காற்றேனே
வெள்ளமூரும் பானத்தே விரும்பாதிருந்தேன் பானத்தே
  வெங்கடேச ரெட்டனையே மேவத்தகெக்கு மெட்டனையே".

'Here porumal' means 'pain,' peer or pasalai, Kalı or serru, palnatthu or white conch, and Ettanai or eight mothers.

8. **Kalimutthu,** a prostitute, was famous as the author of *Varuna Ulathitthan madal*.

9. **Rajappa Kaviroyar,** a native of Melaharam near Tenkasi in the Tinnevelly District, was a great Vellala poet and a kinsman and disciple of Subramania Thesikar and distinguished himself by his *puranam* and *vanchi* called respectively 'Kuttala Sthalapuranam' and 'Kuttala Kuravanchi,' both in praise of Siva at the Kuttalam sanitarium. The former is in two cantos comprising 32 sarkkas and counting 2,700 stanzas. 'Vanchi medu' refers to the grant of land to him in appreciation of his verse.

The poet is known as Thirikuda Rajappa-Kaviroyar, 'திரிகூடராசப்ப னெனு நாமச் சிறப்புடையோன்,' in the words of Alakia-Chokkanatha Pillai of Tachanallur. The poet describes the waterfall at Courtallum thus:

"பாவமொடு புண்ணியத்தின் வகை பிரிக்க
  மாட்டாவாம் பலவாந் தீர்த்தம்
பூவையுங் கின்னையும் பாலின்புனல் பிரிக்க
  மாட்டாமை போல மேலாந்

தூவியன்னம் பிரிப்பதுபோற் அமிர்தமெனும் பால்பிரித்துத்
  துலக்கக் காட்டித்
தீவினையைக் கழுநீராப் பிரித்தெறியுந்
  திரிகூடத் தெய்வக் கங்கை,

மேலேறிச் சுவர்க்கபதம் புகுவார்க்கும்
  பிரமபத மேவுவார்க்கு
மாலேறு வைகுந்தம் பரமபதஞ் சேர்வார்க்கும்
  வரம்பில் காலங்
காலேறிச் செலவரிய பதங்கோறுஞ் செலுத்துதலாற்
  கதிகட் கெல்லா
நூலேணி நிறுத்தியதாந் திரிகூட வடவருவி
  நுவலுங் காலே".

The poet lived about 200 years ago and was an older contemporary of Thayumanavar. The Kura vanchi medu was a gift made by Mutthu Vijaya Chokkalinga Naicker, ruler of Madura, in Kollam 891. His Kura Vanchi refers to the roof of Chitra Sabai in Kuttalam temple having been copper-plated by the Chokkanpatti Zamindar, Chinnananja Thevar, four years prior to the said grant. The popular saying is 'No Kuravanchi like Kuttala Kuravanchi, no Pal like Mukkudal Pal, and no madal like Varunakulathitthan madal'. The names of the author's fourteen works including the puranam and the Vanchi are subjoined. 1. Kuttala Kuravanchi, 2. Kuttala Thala Puranam, 3. K. Malai, 4. K. Siledai Venba, 5. Yamaka Anthathi, 6. K. Ula, 7. K. Udal, 8. K. Paramporul Malai, 9. K. Kovai, 10. K. Kulal-voi-moli Kalippa, 11. K. Komala-Malai, 12. K. Venba Anthathi, 13. K. Pillai-Tamil, K. Nannakar Venba. The last twelve works are still in manuscript. This list shows that he was a capital hand, in what we may call, 'yappu-adi-Viddhai' i.e. a past master or an expert in the manipulation of varied metres. Among the distant descendants of the poet are Mr. Subramania Kaviroyar, Head Tamil

Pandit, Hindu College, Tinnevelly, whose scholarship was honoured in January 1922 by the Prince of Wales with a Khilat, a gold medal and other prizes, and Mr. S. Karpaga-vinayakam Pillai B. A., Deputy Superintendent of Police, whose services were rewarded with the title of Rao Sahib

10. Vadamalaiyappa Pillayan, a great landlord of Tinnevelly in the 18th century, immortalised his name as the author of 'Maccha Puranam,' a free rendering of one of the 18 Sanskrit Puranas, and the 'Anugrahamani' or preface gives the gist of it in a few stanzas. Those who are anxious to learn the *raison d'etre* of some of the festivals and ceremonies observed now may profitably advert to its pages. Besides this great work, he had a small didactic poem, called 'Vadamalai venba,' inscribed to him in which some of the couplets contain illustrative examples from South Indian history or mythology. He is said to have been the author of

"நானூற்றுக் கோவையும் நாற்கவி வண்ணமும்
பலர் புகழ் நிரோத்தல் புராணமும்
இருநிலம் புகழுமொரு கலம்பகமும்"

and a liberal patron of letters. செந்தமிழ்க் குதவுந் தியாகவாரிதி. His birthplace was a village near Srirangam, and he was a stern tax-collector of the Nabobs.

"வேரி காண்மல குற்றிடும் வேங்கையே
கோரமின்றிக் குலவிடும் வேங்கையே
சாரவெங்குஞ் சரிக்கு மாதங்கமே
பாரின் மன்னிப் பரம்புமா தங்கமே".

He lived about two hundred and fifty years ago, and the title 'Aiyan, a great man, conferred on him is still borne by some of his descendants. Some of the grants made by him in 827, 829, and 849 Kollam Era are carved or engraved on plates and stones and are still preserved by his posterity and in the western wall of the north Mandapam at Thiruchendore.

The Macoba Puranam was published thirty years ago by Messrs. Thompson & Co., at their own cost, at the request of the late Mr. S. Subramania Pillayan B. A., Joint Sub-Registrar, Madura.

11. Arunachala Kaviroyar, 1712—1779, lost his parents before he was twelve and left his birthplace, Thillai Adi, for Dharmapuram mutt. He mastered Tamil, Telugu and Sanskrit, and renounced the world after a few years of household life. He settled at Shiyali, and during his residence there, composed 'Asomuki Natakam,' 'Sikali Kovai,' 'Sikali Puranam,' 'Hanumar Pillai Tamil,' and 'Rama Natakam'. The last is most popular on the stage and is often quoted. It was given to the world in the assembly of Manali Muthukrishna Mudaliar, who rewarded him amply 'கனகாபிஷேகம்'.

SECTION XII

Miscellaneous

1. Ashtavathaniar, of Srirangam, was the author of *Virali Vidu Thuthu* in 1144 couplets, addressed to his wife as a pacificatory offering. It is musical and replete with sensuous imagery.

2 Andi Pulavar was born at Uttankal, and had a knack of composing verses in Asiria metre. Besides his commentary on the first two *Iyals* of Nannul, which he called 'Urai-ari-Nannul, he was the author of *Asiria Nikandu*.

3 Aryappulavar, of Kumbakonam, translated 'Baghavatha puranam,' in 12 cantos numbering nearly 5 000 stanzas in Viruttha metre.

4. **Alavandhar**, a great Vedantin and Sanskrit scholar of Virai-nagar, translated 'Jnana Vasishtam' in 2055 stanzas, which contains numerous stories fraught with moral lessons.

5. **Rama Bharathi** composed *Atthi-Sudi-Venba*, of which each stanza contains a maxim of 'Atthi Sudi' as the last line and a story illustrative of it. It has about a century of stories.

6. **Ravenatthiar** was the author of a Nikandu or lexicon, called *Ravenatthiar Sutthiram*.

7. **Upenthrasiryar**, a Jain, composed *Sinenthra malai*, in praise of Arha, which contains 23 cantos numbering 484 stanzas.

8. **Ulaganadhan**, a barber, wrote *Ulaka Nithi*, full of practical wisdom, much used in our primary schools, and *Jathi Betha Vilakkam*.

9. **Kadvul Maha Munivar** was a contemporary of Kachiappa Munivar and composed *Vatha Vurar Puranam* at his instance

10. **Ganapathi Thasar** composed *Nenchari Vilakkam* in 100 stanzas, each of which containing Nagai Nathar or Siva in it.

11. **Kanthappa Aiyer**, native of Thirutthanikai, was a disciple of Kachiappa Munivar, and a profuse writer. He was a Vira Saiva, and his sons were Visakaperumal and Saravanaiperumal Aiyer.

Venba—Malai Venba, Sileshai Venba.
Malai—Thayanithi malai, Abisheka malai.
Ula—Ula.
Kalambakam—Kalambakäm.
Anthathi—Venba anthathi, Sileshai anthathi.
Pillai Tamil—Pillai Tamil.

Puranam—Sthala Puranam.

Commentary—Pala malai anthathi urai, Thiru-Senthil Nirottaka yamaka anthathi urai..

Sathakam—Velayudha Sathakam.

Pathikam—Vel-Patthu.

Thalattu—Murugan thalattu.

12. **Kaviraja Pandithar**, of Virai, translated Sankaracharya's 'Saundhriya Lakiri' in 104 stanzas, which was annotated by Ellappa Navalar.

13. **Kumara Kurupara Thesikar** of the line of Parimelalakar, was the author of 'Atma Ramayanam' and 'Jnana Kuravanchi.'

14. **Kumaraswami Thesikar**, native of Viravanallur, Tinnevelly, composed an astrological poem, called 'Kumaraswamiyam,' after the author's name, in four cantos counting 54 padalams and 4312 stanzas.

15. **Kurupatha Thasar** composed 'Kumaresa Sathakam' in 100 virutthams in praise of the local deity at Pulvayal. Each stanza is flowing and musical and contains good practical maxims worthy of being memorized by our young men.

16. **Santha Kaviroyar** wrote '*Irangesar Venba*' or 'Nithi Sudamani' in praise of the god at Srirangam. Every stanza in it contains a kurral and an illustrative story.

17. **Santhalinga Kaviroyar** was the author of *Thandalaiyar Sathakam* in praise of the local god at Thandalaiccheri. It bears another significant name, *viz*, 'Pala-moli-Vilakkam;' for each of the 100 virutthams in it illustrates a proverb.

18. **Sivakkira Yokiar** was a contemporary of Manavalamamuni and held a long and hot controversy with

him before Sarabhodi Raja of Tanjore. He composed Siddhanta Theepikai, Vedanta Theepikai, and Thatthuva Tharisanam, besides 'Mani-Pravala-Viyakkianam' and a commentary on Siva-Jnana-Siddhiar Supaksham.

19. **Jnana Kutthar,** a Saiva sannyasi, lived at Sivan Pakkam, and composed *Virutthasala Puranam* in 435 virutthams.

20. **Thandava Murthi or Thandavaroya Swami,** an ascetic well-versed in Saiva philosophy, handed down his name to posterity by his 'Kaivallia Navanitham,' a philosophical work in two chapters counting 293 stanzas, in which a Guru and his disciple discuss in dialogues the great problems of 'pasu, pathi, and pasam.'

21 **Thevaraya Swami** made a song, Kantha-Sashti-Kavasam, in praise of Kanthasami.

22 **Narayana Thasar** is known to us by his *Narayana Sathakam*.

23. **Narayana Bharathi,** a Brahmin of Vennai, composed 'Thiruvenkata Sathakam' *alias* 'Manavala Narayana Sathakam.' It is noted for its musical verses.

24. **Pillai Lokacharyar** wrote many malais and anthathis, and a kalambakam in praise of Thiru-Arangam and Thiru-Venkadam.

25. **Marimuthu Pillai,** native of Thillai Vidangan village, wrote 'Puliyur Venba' and 'Chidambara Isvrar Virali Vidu Thuthu.'

26. **Manavalamamuni** composed *Artthi Prabandam, Upadesa Rathinamalai, Thiru-voi-moli, Nutru Anthathi, etc.*

27. **Mikaman,** native of Valankai, near Kumbakonam, composed *Arivanantha Sitthi* in 326 viruthams.

28. Mutthanantha Swami is remembered by us for his 'Mathi Ullan.'

29. Venti Malai Kaviroyar, a Brahmin cook of the Thiruchendore temple, obtained divine grace, resigned his mean employment, and turned a poet. His famous work is a sthalapuranam of the place. 'Thiruchendur Sthala Puranam' is in 10 chapters counting nearly 900 stanzas in viruttham metre.

"ஆசின் மிக்கமென் மதுரமாய்ச் சித்திரத் தனவி
இசைபெற்று வித்தாரமா யைந்திணை புடன்று
காக மாண்மலர் பிறப்புடன் காட்டி மெய்க்கலசப்
புக ரன்றமி ழொத்து வித்தகப் பொருளை."

30. Pala Pattadai Chokkanatha Pillai is known as the author of 'Thevai Ula,' a poem on Rameswaram, and 'Vinchai Kovai' in honour of Deva Kanni, a Sethu minister, who died on the seventh day of its public recital.

31. Sakkarai, Santhu, Savathu were three Hindi poets. Sakkarai Pulavar, author of Tiruchendoor-Kovai, obtained grants of Sirukambaiyur, Konthalamkulam, Kootikkudi, etc. and Savathu Pulavar, who wrote *Rajurajesvari Panchratnam,* were patronized by the rulers of Ramnad.

Santhu Pulavar, a Vellalah of Sirukambaiyur, near Thiruppunavoyil, composed *Myuraghiri Kovai,* distinguished for its rich word-plays.

"பாடாத தும்பி யணியாத மாதங்கம் பட்சி யொன்றிற்
கோடாத நாகஞ் சுடாத கரிகொடி யோர் சிறைக்குத்
தேடாத விலங்கு குகன்மயில் வெற்பிற் றெரித்த கொம்பு
வாடாத மாவென் பதுகாயமேவி வரிற் சொல்லுமே".

Here thumbi, mathangam, nagam, kari, vilangu, ma, mean the elephant. Sakkarai wrote a commentary called Vedanta

Sudamani Siddhanta Urai at the request of Thamotharan, minister of the then Sethupathi, and honoured the minister with a poem entitled '*Velvi-Kovai*'. *Sakkarai*, the *younger*, was the author of Milalai-Sathakam, Vanduvana Perumal Oosal, and Thiru-Vadanai Chitra Kavi Manjari. To this family belonged *Seeni Pulavar*, author of Thiruchendoor Parani and Thuraisai Kalambakam; *Sakkarai Arunachala Pulavar*, who sangan *Oosal* in praise of Ponpatri Selvi Ammai; and *Sakkarai Muthukaruppa Pulavar*, author of a pathikam on God Vairava.

32. **Avirothi Nathar**, a jain, wrote a poem in flowing Kattalai-Kalithurai metre, called *Thiru Nutru-Anthathi*.

33. **Thiru-munai-Padiyar**, also a jain, was the author of 'Ara-nerri-Saram' or moral maxims.

34. **Nar-Kaviraja-Nambi**, *alias* **'Nambi-Nayanar,'** resided at Pulinkudi and wrote a grammar on Ahapporul, published with annotation by T. T. Kanaka Sundram Pillai B. A. and Kumarasamy Pulavar of Sunnakam. He was also of the jain persuasion.

35. **Utheesi-Thevar** of Thondai mandalam composed *Tiru Kalambakam*, in which the jain faith has found expression. He had a crusade against Buddhism

36. **Aru-marunthu-Thesikar** of Tiruchendore was a devout worshipper of God Subramaniam and brought out a lexicon of rare words in 700 virutthams, which saw the light of day at Thillai mantam or in the temple at Chidambaram. It bore the name 'Arumporul-Vilakkam.'

37. **Revana Siddhar**, a Vellalah of Chidambaram, lived about two centuries and a half ago, compiled a

lexicon called 'Aharathi-Nikandu' in sutra metre, and was the author of Sivajnana Dipam, Patteechara Puranam etc.

38. Kulam-kai-Thambiran, a vellalah of Conjeevaram, made a tour in Jaffna, settled for a time at Vannar-pannai, and taught grammar to Nellainatha Mudaliar. He composed 'Siddhi Vinayagar Thiru-Irattai-mani-malai'. He was a Siddhantin about 140 years ago. His arm was by nature too short, and hence the nickname.

39. Kaviraja Pillai of Serai in the Chola country was a Kanakar by caste and a great poetic genius. He was known as Asu-Kaviroyar. His works were Kalathinathar Ula, Annamalayar Vannam, Seyur Murugan Ula, Valpokkinathar Ula, etc. In 'Seyur Murughan Pillai Tamil' a eulogy of him occurs:

> "கவிராச னிப்பிரான் மிசை செய்த திருவுலா
> கவிவெள்ளை கற் றுகலாம்".

40. Alakia-Sittambala Kaviroyar of Mithilaipatti in Sivaganga composed the poem of linked sweetness called 'Thalasinga Malai' in praise of Thalavoi Raghunatha Sethupati, who ruled Ramnad in the middle of the 17th century. He got Mithilai rent-free. One of his descendants, Mangai-paka-Kaviroyar, wrote Kodum-kunta Puranam.

41. Thiru-venkata-nathar, a Vaishnava Brahmin of Thiru-Amathur, wrote a poem, called 'Panavidu-Thuthu' and encouraged the author of Ilakkana Vilakkam. His *Prabotha Chandrothayam* is also called Meijnana-Vilakkam.

42. Nel-Kunta-Vanar, a Vellalah of Conjeeveram, left his town and made pilgrimages to siva shrines and composed an anthathi in praise of Thiru-Pukalur temple.

43. Perum-patra-puliyur-nambi, a Brahmin of Selvinagar, and the renowned author of Palaya or Old Thiru-Vilayadal, called Thiruvala-vayar Thiru-vilayadal, sang also of the rivers and Mt. Samanoli in Ceylon in his great work.

44. Namasivaya Kaviroyar, a Vellalah of Vikramasingapuram, Tinnevelly, lived about 150 years ago and is remembered for his anthathi on Ulakudai-Ammai and Singai-Siledai.'

45. Minakshi Sundra Kaviroyar of Mukavoor was a poet attached to Ettaiyapuram Raja and composed verses to illustrate 'Kuvalayanandam' rendered into Tamil at the instance of the Raja himself. He died about 1895.

46. Perumal Kaviroyar of Thiru-Kurukur was a Vaisya and a Vaishnava. His works are 'Maran-Alankaram'; a rhetorical treatise, 'Maran Ahapporul,' 'Maran Kilavi-mani-malai,' 'Kuruka Manmiam' etc.

> "பூமாது மன்னும் புகழ்க்குருகூர் வாழ்புலவர்
> கோமா னியற்பெயராற் கூறுமணிப்—பாமாலைக்
> காரணனுஞ் செஞ்சொ லலங்காரன் சோலைமாலைக்
> காரணனு காரணனே காப்பு"

47. Thalai Malai Kanda Thevar of Kattántha Kudi, Sankaranainarkoil taluq, was a Marava by caste and a devotee. During his life spent in contemplation, he wrote Yamuga-anthathi on Siva of Thirup-pudai-maruthur.

48. Kandasami Pulavar of Thiru-puvanam in the Madura District was a clever hand at twists and turns of verse. His chief poems are Appanur Puranam, Puvana Puranam, Puvana Ula, etc. He lived about 140 years ago.

49. Ramachandra Kaviroyar of Rajanallur lived in Madras and wrote a few plays, as Sakuntala Vilasam, Bharatha Vilasam, Tharuka Vilasam etc.

50. Athi-Varaka-Kavi of Chola nadu translated 'Kâthambri' from sanskrit, which relates the love story of the Ghandarva lady Kathambri and Chandropeeda, King of Avanti.

51. Anathari-appar, of Vayal in Thondai-nadu, rendered the legendary story of Madura in Sanskrit into Tamil under the title of *Sundrupandiam* on the suggestion of a landlord of Kallur. His oft quoted stanza is

"*கம்பனென்றும் கும்பனென்றுங் காழியொட்டக் கூத்தனென்றும்*
கும்பமுனி யென்றும் பேர் கொள்வாரோ—அம்புவியில்
மன்னு வலர்பரவும் வாயலநா தரியப்பன்
அந்நாளிலே யிருந்தக்கால்."

The author of Thondai-mandala Sathakam praises him thus :

"வண்டமிழ்க் கும்ப னந்தாரியுந்
தொண்டை மண்டலமே."

SECTION XIII

Mahomedan Poets.

1. Introduction. Malik Cafur was the first to make a march on South India and his invasion took place in 1300 A. D. It took nearly four centuries for the Mahomedans to make a peaceable settlement. It is indeed highly creditable that the converts to Islamism have achieved fame in the world of

Tamil literature. The principle of association or close contact is a miracle worker. What is foreign or alien to us becomes our own and loses its novelty, and what is common and natural to us gets encrusted with new ideas and fresh images that it appears a thing quite new. Of the Mahomedan poets that we are to speak of here, some were Tulnks and some Mahomedans, but all converts to Islamism.

2. *Sakkarai* **Pulavar,** a villager, was by birth a Tulnk and embraced Islamism. He was a Pulavar in Tamil and possessed a large fund of witticisms. One day, while he was in the mosque offering prayers to Alla, his brother-in-law, *Savathu Pulavar*, appeared in it and was received very respectfully by the officiating priests and high priests. Then *Sakkarai Pulavar* wanted to raise a genial laugh by punning on his name and expressed his surprise how they had permitted *Savathu*, a spice forbidden by their mosque. He retorted that sugar is taken in and Savathu rubbed all over the body and said that he who could not make this out had better hold his peace. His work is an Anthathi on *Madina*, an important city of Mahomedan pilgrimage in Arabia. *Savathu Pulavar*, a native of Yemaneecharam, produced *Andavar Pillai Tamil* on Mahomed, besides a few isolated stanzas.

3. ***Mahomed Ibrahim*** *alias* **Vannakkalahji Pulavar,** very skilful in composing *vannams*, was born at Meesal, near Madura. He sat at the feet of a Thambiran of the Madura monastery, studied Tamil, Sanskrit and Malayalam, and was the author of many works. His *Mukaitheen Puranam* is the chief of them. When he took it to Nagoor mosque to be published, many critics arose to cut up his production. He silenced them all with very satisfactory answers to their objections. A rich man of the place, who was present on the occasion, took a fancy for him and gave him his daughter in marriage. He lived in his father-in-law's house until his

eighty-ninth year, when, like an over-ripe fruit, he dropped nto the lap of his mother earth.

4. The accounts of **Aliyar Pulavar** and **Mahomed Hussain** are very obscure. *Indirayan Padaippore* and *Ipuni Anthan Padaippore*, a description of a terrible Rakshasa fight of the former and *Pen Puithimalai*, containing two hundred and fifty-eight couplets by the latter, enable them to speak from their urns.

5. **Nayina Mahomed Pulavar** wrote one *Munkrinmalai*, and *Matharu Sahib Pulavar* is known to us by his poem called *Mithirusei nama*.

6. **Umaru Pulavar**, of Keelai-Karai, by birth a Sonagar and a convert to Islamism, was a good scholar in Tamil, whose *Seerapuranam*, recounting the life and adventures of Mahomed, is held in great estimation by the Mahomadans. This great work he took to *Seethakkathi or Peria Thambi Marakkayar*, a reputed *Mæcenas and pet of Aurangzeb*, and found it hard to rehearse it in his presence. *Abdul Kasim Marakkayar*, his manager, gladly took the chair on the occasion and crowned himself with the honour thereof. Afterwards, the patron of letters, induced by his wife, tried in vain to have the Puranam rehearsed under his presidency. It is said to contain twelve thousand stanzas.

7. **Masthan Sahib** was a pure Islamite and vendor of attar in Trichinopoly. His critique against Christianity heaped opprobrium on his head. His lyrics equal in pathos and depth of feeling those of *Thayumanavar* among the Hindus. Aiyasamy Mudaliar's *Kunangudi-nathar Pathitru Patth-anthathi* is an encomium on this our modern author. The Sahib's 'Agatthesar Sathakam,' 'Nanthisar Sathakam,' and songs are highly appreciated.

8. **Gulam Khadir Navalar**, a young man of Nagur, wrote a *Pulavar Attuppadai* and read it at the anniversary celebration of the present Madura Tamil Sangam.

> " கருங்கட லிற்செஞ் ஞாயிறும்
> பொரத்தலை மைகொளத் தவிசில்
> விரைப்பாண் டித்துரைத் தேவ
> னாற்றல்சால் சிறப்பி னோங்குவீற் றிருக்கும்
> காட்சி கண்டனிர் களித்தனி ரன்பின் " —*ll*. 192–6.

PART VI

The Age of European Culture

(A. D. 1700 to 1929 A. D.)

VI. THE AGE OF EUROPEAN CULTURE

A. D. 1700 to 1929 A. D.

Introduction. In the early years of the 18th century, Danish missionaries like Ziegenbalg, Jesuit Missionaries like Robert de Nobili and Constantius Beschi, Anglican Missionaries like Dr. Bottler and Dr. Caldwell, Dissenters like Hosuington, Rhenius, and Winslow, Civilians like Ellis and Stokes, military officers like G. W. Mahon and Colonels Brown, Pears and Bell, directed their attention to the study of Tamil grammar, poetry and vocabulary. But the true European culture began in Southern India only fifty years ago, and in the last quarter of the 19th century it began to bear fruit in the shape of poems and prose works written by the English-educated Tamilar. The remarkable features of this period are the nascence of Vernacular journalism, the renascence of Tamil prose in translations, the printing of old classics, and the re-birth of the Tamil drama. The outstanding names of the last century are noticed here.

1. Bartholomew Zeigenbalg (1663—1719) of Lusatia, on the call of Friederich IV of Denmark, arrived at Tranquebar in 1706 and founded the Danish Mission and Colony there. He wrote *a Tamil Grammar* and *a Tamil Bible* and died at Tranquebar in 1719.

2 Robert de Nobili had arrived at Goa about a century earlier than Beschi and established the mission at Madura. He adopted the customs and clothes of the Brahmins. He assumed the name of *Tatwa Bodha Swami* and converted 100 000 persons to the Christian faith. This famous saint and scholar engrafted an outward profession of Christianity upon the stock of Hinduism.

3. **Constantius Beschi** *alias* **Virama Munivar,** 1680—1746, was a native of Castiglione in Mantua. He became an S J. in 1698 and arrived at Goa in 1708. He began his missionary work in the Tinnevelly District and prospered in it at Vadakankulam and Kamaya-Nayakanpatti between 1714—6. As he assumed the garb of Hindu Gurus, wore white turbans, sandals on his feet, bore a staff in his hand, went in palanquins, sat cross-legged on tiger skins, and employed caste servants, his work did not suffer much. In 1716 he went to Madura, and in 1720 he was at Trichy. The Tamil learning he had commenced in Tinnevelly advanced year by year, until in 1724 there appeared his great work *Thembavani*, a work of considerable merit vying with *Jivaka Chinthamani*. It lay as manuscript for 120 years with Mr. Walter Elliot till it was taken from him and printed in 1853 at Pondicheri. It is in 30 cantos, relating the incidents, historical and traditional, connected with the Old and New Testaments. In beauty of diction, in sweep of imagination and in intensity of religious faith, it is usually compared with the Ramayana. In 1727 he wrote his great prose work, *Vethiar Olukkam* for the use of Catechists. In 1729, while at Avur, he wrote the commentary on it. Then followed a series of writings, lexicons and grammars. *Sathura Akarathi* is the most known and almost the first of the Tamil dictionaries after the English model. Besides his *Shen Tamil* and *Kodun Tamil* grammars written in Latin, he brought out in 1738 the *Thonnul Vilakkam*, a comprehensive work treating of the five parts of Tamil Grammar. His prose work, entitled *Avi-viveka-Purna-Guru-kathai* or the 'Adventures of Guru Simple' is a satire on the Indian Guru. Beschi was sometime Divan of Chanda Sahib, had a grant of four villages in the Trichy District and fled to Ramnad when the Mahrattas besieged Trichinopoly in 1740. Then he went to Manappadu in the Tinnevelly District, where he died in 1746 He was a great linguist. No tomb exists there, and the only monuments

perpetuating his name are his enduring works. He was also known as *Thairya-natha-swami* and *Ismathi Sanniyasi.* His other works are Thirukkavalur Kalambakam, Veda Vilakkam, and Adaikala Malai, and specimens of his verse from Thembavani are subjoined :

"மருடரு வலியுருவே மருளறு சினவுருவே
அருடரு தயையுருவே யளவறு திருவுருவே
தெருடரு கலையுருவே செயிரறு மனுவுருவே
பொருடரு மணியுருவே பொழிமண வடிதொழுதேன்"

"அற வீடெமிலா ரறி வீடெமிலார்
திற வீடெமிலா ரிடைசேர் பயனு
மற வீடெமிலா வுறை வீடெமிலாப்
புற வீடெமிலாப் பிணி பூத் தழுவாய்"

In Konankuppam, a hamlet of Parur in Vriddachalam Taluk, was the first place of worship erected by Beschi, in which he set up an image of the Virgin, in native dress and bearing the child Jesus in her arms, fashioned in Manilla after a model he had made. In honour of it and the Church Beschi composed his Tamil poem *Tembavani* "which vying in length with the Iliad itself, is by far the most celebrated and most voluminous of his works".

4. **Rev. C. T. E Rhenius,** author of a "Grammar of the Tamil Language" (1853), found fault with Ziegenbalg, Beschi and others that they mixed vulgarisms with grammatical niceties and left us in want of a regularly digested syntax, without remembering that they were pioneers. He paved the way for scholars like Dr. Pope to rise and continue his labour.

SECTION I

OLD SCHOOL

1. **Oppilamani Pulavar,** of Thiruvarur, the incomparable poet, died 80 years ago. He resided in Puthu-Putthur. He was a student of Vaithianatha Desikar of Ilakkana Vilakkam fame. It is evident from his Kumbakonam Puranam, from his homage to his master. The pulavar had well-known *aliases*, of which Vidhi Vidanga Peruman Vayil Vidhvan and Tamil-moli Pandaram are two. His works were heard by Maharajah Saraboji of Tanjore who ruled from 1711—28 A. D. His fame rests on the great religious epic 'Siva Rahasiyam.' It is in two cantos, 101 Sarkkas, counting 4090 stanzas, It treats of Siva worship, the five letters, the virtues of Bilva, Sariyai, Kiriyai, Jnana, and Yoga, &c., and gives examples of those whose practice enabled them to see the Lord.

"மன்னர்புகழ் சரபோசி மகாராச ராசன் மாநிலங் காத்திடு நாளிற்றஞ்சை மாநகரிற், றனதுமே விளம்பியுற்ற மகாமதியைந்திற் சோதிசிவரகசிய மொப்பிலாமணி சொற்றமிழை".

2. **Visaka Perumal Aiyer** was the first son of Kandappa Aiyer. He distinguished himself as an acute thinker and was the Head Tamil Pandit of the Presidency College. He edited a few Tamil works with great care and annotated briefly Pavananthi's Nannul. He was of great help to Dr. Winslow in the preparation of the Tamil-English Dictionary published by him.

3. **Saravana Perumal Aiyer** was the second son of Kandappa Aiyer, a Vira Saiva of Thirutthanikai. For his early proficiency in Tamil, he was elected President of Viveka Vilakka Sala in Madras. In 1830 he edited Kurral with Parimelalakar's commentary. His annotation for *Naidatham* up to Kaikilai Padalam was completed by his son Kandappa Aiyer.

Among the works edited by him, Naladiyar. Thiruvilaiyadal Puranam, Thiru-Vasakam, are the principal ones; and among his own annotations, those on Muthurai, Nalvali, Nanneri are remarkable. His own compositions were Iyal-Tamil-Surukkam, Ani-Iyal-Vilakkam, Kola Theepikai, Nan-mani-malai, and Kalatthur Puranam. His notes on *Pirabu Linga Lelai* up to 'Mayai urppatthi' are extant. He was cut off early in life.

4. **Anantha Bharathi Aiyengar,** 1786—1846, was a native of Umayammalpuram, and was known as 'Kavirajaswami' for his impromptu verses. His chief [illegible] are *Theeika Prabandam*, *Maruthur Venba*, and *Muppal Thirattu.*

5. **Meenakshi Sundaram Pillai,** the reputed Tamil poet of Trichinopoly, was a contemporary of Arumuka Navalar. He had a number of disciples. Some of them have occupied the Tamil chair in the Presidency College, Madras. Leaving his house and home, he settled sometime at Thiruvaduthurai and learnt Saiva philosophy. He was a prolific writer: he wrote 16 Puranas. 9 Pillai Tamils, 11 Anthathis. 2 Kalambakams, 4 Malais, 1 Kovai 1 Ula, 1 Lilai, 1 Venba, 1 Kalippu, and Kasi Rahasiyam. Of these 48 works, *Thirunakai Karohana-Puranam*, is a typical specimen of a Puranam. It is a rendering in Tamil of a Sanskrit original It contains 61 Padalams, numbering 2506 Virutthams In it the author has exhibited every feat of poetic power—Yamukum, matakku, komutthiri, thiripangi, murasa pandham, malai mattu, etc. etc.

Puranam—Thirunakai Karohana Puranam, Thiru-Vuranthai P., Thiru-Kudanthai P, Mayavaram P., Thirutthurutthi P., Thiru-Kurukkai-Viratta P., Thiru-Valoli-Puttur P., Vilatthotti P, Attur P, Theviyur P., Manipattikkarai P, Koilur P., Kanda Devi P., Suraikkudi P., Virai Vana P., Thiru-mullai P., Thaniyur P.

Anthathis—Thillai emega Anthathi, Thiru-Thuraisai A., Thirucobira Palli A., Thirukkudanthai thiri A., Thiruvanaikkathiri A., Pattiswara Pathittu Patthu A. Puvalur P. P. A., Palai Vana P. P. A., Thiru Vurai P. P. A., Thandapani P. P. A., Thirujnana Sambandhar P. P. A.

Pillai Tamil—Thiruvanaikka Ahilanda Nayaki P. T., Thirutthavatthurai Perum Theva-Piratti P. T., Thiruvuranthai Kanthi mathi Ammai P. T., Thiru-Pera-mananallur-Thiruneetammai P. T., Thirukkudanthai mar kalambikai P. T., Kannapura Pakam Periyai P. T., Thiru-ven-kattu-Periya-nayaki Ammai P. T., Thiru-vidai Kali-Murugar P. T., Thiruvadu-Thurai Ambalavana Thesikar P. T.

Kalambakam—Val-pokki K., Thuraisai K.

Malai—Thiruvanaikka M., Thirukkalaisai M., Thiruvavaduthurai Subramania Thesikar M., Thirumailai-Sacchithanantha Thesikar M.

Kovai—Kalikkovai.

Lilai—Thiruvarur Thiyaga Raja L.

Ula—Thiruvidaimaruthur ula.

Venba—Erumbiccharam venba.

Kalippu—Thirujnana Sambandar Ananda Kalippu. He died about 45 years ago. He was respected as a Maha vidvan.

> "எம்மா தவரு மிறைஞ்சுஞ் சடாடவியார்
> செம்மா மணிவான் சிலம்பார்க ளம்மானை
> செம்மா மணிவான் சிலம்ப செனிருப்பர் பொருள்
> அம்மா விரும்புவர்கா ளற்றவரோ வம்மானை
> ஆசையுடையார்க ளரியரே யம்மானை".
>
> — *Val-Pokki-Kalambakam.*

Pandit Swaminatha Iyer has brought out a collection of all the minor works of his respected master and dedicated the volume

to the memory of his old patron, Sri Subramania Desikar, Pandarasannadhigal of Thiruvavaduthurai Mutt.

6. **Ramalinga Swamigal 1823—74**, better known as Karunkuli R. Pillai, was an inspired poet and went about constructing temples and singing hymns. He claimed miraculous powers and made many a disciple Arumuka Navalar was his bitter antagonist. He turned an ascetic on account of some domestic difference. The collection of his poetic compositions goes by the name of *Arul-Pa*, *i. e.*, verses dictated by Divine Grace, which contains about a thousand pieces. In this encyclopaedic collection will be found hymns, malais, pasurams, kummis, kannis, Palli-eluchchis, Anandakalippus etc. He departed this world in the fifty-third year of his life. The poet was an ardent student of Devara hymns, Kural, Olivilodukam, Periapuranam, Thayumanavar and classics. The single song of *Pillai Peru Vinnappam* or 'The Child's Great Appeal' is redolent of the various influences on the bard of Arul-pa and is auto-biographic to boot. St. 72 of the song refers to an episode in his life spiritual. He has defined Arul as non-killing, non-eating meat and non-lying and as the babe of love and as a worker of miracles. These ideas form the warp and woof of many a song or pathikam. The Drum song winding up the collection of his hymns gives in a nutshell the sage's aspiration in life and its fulfilment.

"அருட்சோதியானே னென்றறை யப்பா முரசு
அருளாட்சி பெற்றேனென்றறை யப்பா முரசு
மருட்சார்புதீர்ந்தே னென்றறை யப்பா முரசு
மரணந்தவிர்த்த தென்றறை யப்பா முரசு"

His poems cover about 800 pages royal octavo. They are in varied metres and tunes. They are divided into six sections or *thiru-murais*. The first five were arranged and published by his devoted disciple, Tholuvur Velayudha Mudaliar, and the

sixth was edited by the Sodasa Avathani and pandit of no mean fame, Subroya Chettiar, a disciple and celebrated poet Minakshisundram Pillai. The chiefest virtue of the whole collection is the mellifluousness of the verse and its facility to be set to music. The *thiru-murais* vie with the hymns of the four great Saivacharyars and describe the littleness of man, the transcience of the world and the greatness of god who is light and love and whose grace ensures salvation.

Besides his poems, he wrote a soul stirring and heart-melting essay, entitled the ways of mercy or 'Jiva Karunya Olukkam', which is a type of good, flowing prose.

At Metu-kuppam hard by Karunguli, he practised Yoga and was ambitious of raising the dead to life,

> "செத்தாரை யெல்லாந் திரும்ப வெழுப்புதலஞ்
> செத்தால் முடியு மெனி லெம்மவரே—சித்தாம்
> அருட்பெருஞ் சோதி பதனான்முடியும்
> தெருட்பெருஞ் சத்திய மீதே".

Transcending all differences of wordly rank and position, rising tower-high above the crores of petty gods and goddesses in whose name is shed the blood of various cattle, and being ever guided by the pole—star of truth, the swami lived a life of advaitism and Sama-rasa-sanmarkam and utter renunciation. Ramalinga Swami had an indescribable talent for versification.

His poems dealt with religious matters; some of them like those of the famous Saivaite saints of old, were composed in eulogy of the merits of the deities at certain shrines such as the temples at Tiruttaniai, North Arcot, and Tiruvottiyur near Madras; others took for their subject the beauties of the higher life. It was these that led to his becoming gradually regarded as a spiritual guide and teacher. After visiting many of the well-known sacred places in the south he finally settled at

Karungull, the next village to Parvatipuram. At its height his influence must have been very real, as his admirers and disciples, who included even level-headed Government officials, are said to have changed their residences and gone to live where they could be constantly near him.

About 1872 the curious octagon-shaped sabha with the domed roof which is to be seen at Vadalur, a hamlet of Parvatipuram, was erected by him from subscriptions. It is said that the spot was chosen, because from it are visible the four great towers of Chidambaram. It is not an ordinary temple, the details of worship in it being unusual.

Ramalinga Swami seems to have persuaded his disciples that they would rise again from the dead, and he consequently urged that burial was preferable to cremation. Even Brahmins are said to have been buried in this belief, and people who died in other villages were in several cases brought to Vadalur and interred there. In 1874 he locked himself in a room (still in existence) in Mottukuppam (hamlet of Karunguli) which he used for *samadhi* or mystic meditation and instructed his disciples not to open it for some time. He has never been seen since, and the room is still locked. It is held by those who still believe in him that he was miraculously made one with his God and that in the fulness of time he will reappear to the faithful. Whatever may be thought of his claims to be a religious leader, it is generally admitted by those who are judges of such matters that his poems, many of which have been published, stand on a high plane.

7. **Arumuka Navalar**, **1822—76** born at Nallur in Jaffna, was the last of the six sons of Kanda Pillai and Sivagamiar. He learnt Sanskrit and English and became Tamil tutor to the Rev. P. Percival. He helped his pupil in translating the Bible into Tamil and accompanied him to

Madras. In 1845 he returned home and devoted 32 years of his life to develope and diffuse Saiva literature and religion by establishing schools, and delivering lectures. He attacked Saivas and Christians and impugned what he called their blind faith or superstitions. He started a printing house in Madras and edited carefully about 70 works, on good paper and in clear print. Among them may be mentioned Kanda Puranam, Sethu Puranam, Kurral with Parimelalakar's commentary, Tholkappiam with Senavaraiyar's commentary, Ilakkanakotthu, Ilakkanavilakka Suravali, etc. He wrote some school-books in prose, of which *Bala Badam* in 3 parts has made a name for itself. He rendered Periapuranam and Chidambara Manmiyam into good Tamil prose. As a poet, he wrote a few songs and occasional verses. It is said that when he was engaged in composing *Thevakottai Puranam* (of which 500 stanzas are extent) he breathed his last. He was about 54 when he died. The title of Navalar was conferred on him by that great scholar and philanthropist, Ponnuswami Thevar of Ramnad for his fervid eloquence. The one object of the Navalar's life was to place his mother tongue in its pristine purity and restore the Saiva Siddhanta to its place as one of the oldest of the religions of the world. His scathing invective and tirade against the several mutts as dens of iniquity made the matathipathis tremble and think of reforming themselves.

8. **Mahalinga Aiyer,** known as Malavai M. Aiyer, was a great scholar and probably tutor to Thandavaroya Swamigal of Thiruvavaduthurai. He carefully edited Tholkappiam with Nacchinarkiniyar's commentary and was the author of an annotation on 'Arunachala Puranam.' *Potha vachanam* was another of his works. His 'Tamil Grammar' is used in all our schools.

9. **Thevaraja Pillai,** of Vallur in Thondaimandalam, was the son of Veerasawmi Pillai and sat at the feet of the great

scholar and poet Meenatchisundram Pillai. He composed poems and subjected them to the correction of his master. His *Sutha-Sangkithai* in 4 cantos, counting 3000 stanzas, was published seventy years ago. *Kuchelopakkiyanam*, of Kuchelar's sea-churning, going to Dwaraka and attainment of wealth and bliss, is very popular and full of proverbial philosophy. It contains 726 stanzas. *Thanikaochala malai*, *Sedamalai Malai*, Panchakkara Thesikar *Pathikam* and *Pancha-ratthinam*, are his other poems.

10. **Chandrasekara Kaviroyar**, a court poet of Ramnad, composed 'Varushathi Nul' and Thulukkanathammai Pathikam.'

11. **Ramanuja Kaviroyar** died in 1853. His works are Nannul Kandikai, Parimelalakar Vilakka Vurai, Parthasarathy Pamalai, Venkata-anuputhi, and Varadharajaperumal Pathittupatthu.

12. **Ananda Kuttar** of Viravanallur in the Tinnevelly District earned the title of 'Parimala Kavirojar' by the sweetness of his poetry and made a metrical translations in 33 chapters of the sanskrit Swarna Muki (10 chaps), of suta sambita (3 chaps) and of Vasishtalainga (12 chaps) and treats of Siva lingas, panchakshara, Vibhuti, rudraksha, Omkara, and several other important subjects. It bore the name of *Mahatmya of Kalahasti.*

13. **H. A Krishna Pillai, (1827—1900)** the first high caste Indian Christian of Palamcottah, was Head Tamil Pandit, C M. College Tinnevelly and gave out in sweet and stately Tamil verse *Rakshanya Yatrikam* or the Pilgrim's Progress in 1894. It is in 5 books comprising 47 cantos and counting 4000 stanzas. In his introduction to this religious epic, the Rev T. Walker M. A., includes the following among its excellences. [a] It is free from impure metaphors and questionable similes, [b] It has no gross exaggeration and no

puerile fondness for the wonderful and the incredible, [c] It has no ambigu ty in style and language, [d] it contains splend-led passages enunciating the distinctive truths of the gospel, [e] It has model sermonettes and exhortations interspersed throughout, [f] It abounds in illustrations and quotations from the gospel. The great verities of the gospel are presented in an attractive and interesting form The only blot, if blot it be, is the free use of Sanskrit words in this great work. What follows is stanza 49 in Visuvasa Vilakka Padalam "

"காதகப்படு கள்வரோர் மூவரும்
பாதலத் ததிபன் படைச் சேவகர்
நீதி மார்க்கத்து நின்று வழிப்பறி
ஏதஞ்செய்யு மிடும்ப ரெக்காலுமே.

Siraippadu-padalam, st. 30, runs thus :—

"கண்மயக்குறிற் பொருட் காட்சி காண்கில
எண்மயக்குறி னெதிர் கேடு மெண்ணில
மண்மயக்குறி னவர் மறுமை யாக்கத்தின்
உண்மையைத் தெரிவரோ வுலங்கடோளினாய்".

The book was published by the C. L S. Mr. Pillai, whose father was a Vidhvan of Reddiapatti, was by birth a Vaishnava and breathed the atmosphere of Ramayanam and Nalayira Prabandam in his early home. As a young man he was a persecutor of Christians, and he embraced Christianity in his thirty-first year. His conversion bore ample fruit; many Vellalas became Christians. Among his Christian brethren he was known as Christian Kamban and 'Tamil Bunyan'. Besides the Yatrikam, he put together the Thevarams in his epic and added to them a few more melting strains of his own make and published the whole under the name of 'Rakshanya Manoharam' which contains some autobiographic details.

"பிறவியிற் பிடிவாத கொடிய வைணவனுப்
பிறந்து முப்பது வற்சரம்
பிரபஞ்ச மயல்கொண்டு மூடாந்த காரப்
பிழம்பி லடைபட் டுழன்று
மறவினைக் காளாகி நெறியிலாத் தூர்த்தமன
வாஞ்சைக் கிடங் கொடுத்து
வருளுற்று வறிதுநாட் செலவிட்ட நீசனேனை
மலரடிக் காட்படுத்தி".

The third of his works, entitled 'Rakshanya Kural' is still in Mss and unpublished. The Hon'ble Mr. Justice Devadoss, his kinsman, is trying to perpetuate his memory.

14. Somasundra Nayagar 1846-1901, was born of Vaishnava parents and bore the name Rangasami. Brought up by his kinsman Ekambara sivayogi, he was called Somasundra. He studied English up to the matriculation standard and turned a preacher. Though trained by a Vedantin he proved a strong advocate of Saiva Siddhantam. He was independent and always appealed to reason as a sure and safe guide. A famous Pandit, Maduranayaga Vatthiar, gave him a copy of his edition of fourteen siddhanta works, and he took it as a treasure-trove. He had many a tussle with his Vedantin kinsman and converted him into a Siddhantin. His tongue and his pen were employed in replying to the Vaishnava crusades against Saivaism. *Siva-thikya Ratnavale*, 1873, was his first fruit and is a monument of masterly criticism. In 1878 he commenced a series entitled *Siddhanta Ratnakaram* and another *Siddhanta Jnana Botham* in the name of a pupil of his. He took pleasure in telling the Tamil world of the universal nature of the Saiva religion. His collected writings count more than 110 publications. It was he who first placed before the public in simple prose style the great truths of the Saiva Siddhanta. Over-work brought on illness, to which he succumbed. Loved and respect-

ed by the heads of mutts, rajahs and zamindars, and rating humbug of all kinds in vehement terms, he was a friend of Vaishnavas and Vedantins alike. His *Archadipam* supports temple worship. He was a devotee of Jnana Sambandha, and honoured all the saints and acharyas.

15. Pakali Kutthar, son of Dharpathanar, a Vaishnava devotee of Sanniasi Ghramam in the Ramnad Dt. was a saivite convert and composed a "Pillai Tamil" in honour of the God of Tiruchendore Thereby hangs a tale. The God's golden necklace was seen on his neck one morning and it proved the divineness of his works. That he was a Vaishnava at first is testified to by the stanza.

> "செந்தமிழ்க்கு வாய்த்த திருச்செந்திற்பதி வாழுங்
> கந்தனுக்கும் பிள்ளைக் கவிசெய்தானந்தேர்
> திருமாது சேர்மார்பன் றேர்ப்பாகர்க் கன்பு
> தருமால் பகழிக் கூத்தன்".

He called himself *மாலடியான்* in his Chintamani Surukkam (Vilakkam).

16. Vedaghiri Mudeliar, a Vellalah of Kalatthur and a disciple of Ramanuja Kavirojar, wrote 'Needhi Chintamani' and 'Manu Needhi Sathakam' and supplied articles on Grammar and Literature to Uthaya Tharakai or the 'Morning Star'. He passed away abou 70 years ago.

SECTION II

NEW SCHOOL

1. Vedanayakam Pillai, 1824-89, the late Munsiff of Mayavaram, opened this school with his Pen-mathi-malai, Nithi-nul, Saiva Samarasa Kirthanai (poetry), Pirathapa

Mudaliar Charitram (a romance) and Sukuna Sunthari Charitram (story). Though a Christian, his ideas are not sectarian. All his writings are free from obscurity: they contain excellent maxims calculated to develope good habits and instil sound principles in young readers, boys and girls. The style of the Romance is a model for romance writers.

In his commendatory verse on *Nidhi Nool*, the Maha Vidhvan of Trichinopoly has sung his praises in this strain:

"நீதிநூ லென்றோர் நிலவு பெயரிட்டுத்
திருமா றந்த தெள்ளமு தொப்ப
யாவரு முவப்ப வினிதி னியற்றி
கற்றோர் நட்பு கழலாக் கனவா
னுனில முவப்ப நடத்து நீதியா
னரும் பொருள் செறியு மைந்திணைக் கோவை
நம்பாற் கேட்ட நருபுகழ்ப் பெரியோன்".

2. **Ranganatha Mudeliar, M. A., Rai Bahadur, 1837-93**, Professor of Mathematics, Presidency College, Madras, was a good scholar in Tamil and wrote *Kacchi Kalambakam*, much appreciated by the Tamil Pandits. He was appointed Tamil Translator to Government in 1890 and sheriff of Madras in 1892 He knew Kamba-Ramayanam and Thiruvilayadal by heart. His *Kalambakam* did not enhance his reputation as a scholar.

3. **Thamotharam Pillai, B. A, B. L., Rai Bahadur, 1832—1901**, retired Judge of Pudukota, did immense service to Tamil literature by editing *Virasolium*, Iraiyanar's *Ahapporul*, Tholkappiam, Ilakkana Vilakkam, Sulamani and other classics The veteran Tamil scholar, a native of Jaffna, encouraged real merit and put down with all his might every bogus Pandit that passed for a proficient. He was a pioneer editor of Tamil classical works. He died in

January 1901. His father was Vairavanathar of Siru-pitti and his master or guru, Mutthukkumara Kaviroyar of Sunnakam. In his edition of *Virasolium*, Mr. Pillai refers to this master:

"எழுத்தொடு விழுத்தமிழ் பழுத்த செங்காவினன்
முழுத்தகை யேற்கவை யழுத்தியோன் சுன்னா
கத்துயர் மாபிறேன் முத்துக்கு மார
வித்தக னடிதலை வைத்து வாழ்த்துவனே".

He was an expert hand in Kattalai Kalitturai metre. He frequented Keeri-malai as a sanitarium and had an *Oonjal* composed on the Nahulesamurti of the locality The District Munsif Vedanayakam Pillai described him thus:

"நீடிய சீர்பெறு தாமோதர மன்ன நின்புவியில்
வாடிய கூழ்கண் மழைமுகில் கண்டேன் மாண்புற நீ
பாடிய செய்யுளைப் பார்த்தின்ப வாரிபடிந்தனன் யான்
கோடி புலவர்கள் கூடினு நின்புகழ்கூ றரிதே".

4. Professor P. Sundram Pillai, M. A., Rai Bahadur, 1855—97. Professor of Philosophy, Trivandrum College, achieved distinction as a great philosopher and wrote *Manonmaniyam*, a Tamil drama in five acts, on the Shakespearian model. Its plot is full of interest and in it many purple patches are seen, embodying his philosophical notions. His drama was based on Lord Lytton's *The Secret Way*, one of the Lost Tales of Miletus. Its dramatic beauty and its wealth of scientific and philosophic ideas, its glamorous allegory and pure teachings appeal to the hearts and minds of readers and elevate their moral being. The Tamil *Deiva Vanakkam* has become a household word among the Tamils and is recited in every Tamil Society. Manonmani, the Pandia King Jivaka's daughter, loves Purushothama and garlands him after a series of trials and turmoils and Sundra plays the role of the timely helper. The drama is a closet study and not an acting drama. The story of the Hermit is charming. A purple patch is subjoined:

"எல்லா மவனரு ளல்ல தில்லை
என்னனு பவமிது, மன்னிய வில்வரு
டன்னிடை மூழ்கித் தானென் மறந்து
நெருப்பிடை யிழுதென நெக்குநெக் குருகி
யிருப்பவர் பிறர்க்கா யிராப்பக லுழைப்பர்,
ஒருபயன் கருதார், அருள்கரு துவதென்?
அகிலமுந் தாமாகு மருளிலோ ரங்கமாச்
சகலமுஞ் செய்வர்; அஃதவர் சமாதி,
எங்கெலாந் துக்கங் காணினு மங்கெலா
மங்கங் கரையகின் றாற்றி, "ஐயோ
எம்மையுங் காத்த வின்னரு ளிவரையுஞ்
செம்மையிற் காக்க" எனமொழி குளறி
பழுதுவேண் டுவதே யன்றி
விழுமிய முத்தியும் வேண்டார் தமக்கே."

His 'Nul-Thokai-Vilakkam,' in sutras, contains a classification of the sciences in imitation of Herbert Spencer's, and is an admirable introduction to the study of the sciences. It is in good prose style and deserves to be better known. He was born 1855 at Aleppy. His father, Perumal Pillai was a trader in piece goods. Under him young Sundram became familiar with the Tamil sacred literature. He graduated in 1876 from the Maharajah's College, Trivandram. His proficiency in Tamil and in Philosophy was remarkable. He began his career as a teacher of history and philosophy in the same college. In 1877 he was appointed Head Master of the Anglo-Vernacular School Tinnevelly, which, under him, rose to the status of a Second Grade College, since known as the Hindu College, Tinnevelly. During his stay there he came under the influence of Sundra Swamigal of Kodaganallur, and became an earnest student of Hindu philosophy. This master appears in *Manonmaniyam* as the saintly Sundrar. In 1879 he returned to Trivandram to act as Professor of Philosophy in lieu of Dr. Harvey retired. In 1880

he took his M A Degree in Philosophy and about the close of 1882 he became Prav... at Sheristadar or Commissioner of Separate Revenue. In 1885 he went back to the college as Professor and continued there for about a dozen years till he died in 1897. He was a ... master in his subject and his genial humour added to his clear and masterly exposition of it. He studied law under Dr Ormsby His *horae subsecivae* were devoted to literary history and Tamil literature and gave out his *Manonmaniyam* and his *Nuttokai Vilakkam*. He was made a Fellow of the Madras University in 1891 and became an Examiner in Tamil, History and Philosophy. The *Early Sovereigns of Travancore* was the offspring of his archaeological researches. In May 1896 the Govt. of Madras conferred on him the title of *Rai Bahadur*, and on the 26th April 1897, i. e., at the early age of 42, he succumbed to diabetic carbuncle and passed away.

The story of the play runs thus: "Manonmani, the only daughter of King Sivaka, sees in her sleep a form of Divine and irresistible beauty, with which she falls desperately in love · but though, with the coyness begotten of this strange feeling, 'the sunny bridge between the lip and the heart which childhood builds, is broken,' she keeps the secret all to herself. As usual, the course of true love is disturbed, for Kudila, her father's wily minister, whose one great concern in life is to strengthen his own influence, prevails on the credulous king to give her in marriage to his dissolute son, Paladeva. With heroic self-denial she consents to become Paladeva's bride, but just when her weary hands are raised at the call of duty to place the bridal garland on his neck, her sad eyes are suddenly filled with light and joy, for she sees among the guests the radiant form after which she has in her heart been pining, and in an instant she is locked in his sweet embrace. It is Purushottama Varma of

Travancore, this miraculously discovered bridegroom of Manonmani. Explanations follow, and the play closes with the blessings of the happy father on his beloved daughter and her husband".

5. **Seshagiri Sastriar, M. A.**, Professor of Sanskrit and Comparative Philology, Presidency College, Madras, opened the new field of *Tamil Philology* for the inquiring Tamilar. However people might differ in their views or opinions, or theories, it may be safely asserted that he was the pioneer in that line. He was a great linguist and was a master of seventeen languages.

6. **Rajam Aiyer, B A.**, the Editor of *Awakened India*, a monthly journal devoted to religion and philosophy, was snatched away in the prime of his life. His *Kamalambal* is an excellent romance, containing vivid descriptions and brilliant character-sketches. He wrote a critique on Professor Renganatha Mudeliar's Kalambakam.

7. **Saravanai Pillai, B.A.**, a native of Jaffna, was sometime Librarian at the Presidency College, Madras. His *Mohanangi* based on Kingsley's 'Hypatia,' is a realistic novel. A good friend and a sociable companion, he wns somewhat of a reformer and a promising young man. He too died early.

8. **Pranatharthihara Siva, B. A.**, of Pudukota, was Head Master of the Thondaimandalam High School, Madras, and a candidate for M. A. in Tamil. His drama *Dhamayandhi* is remarkable for its matter and music. He wrote a few Tamil essays called *Viyasa Manjari* for the school-going world. He bade fair to become a great author.

9. **Sarasalochana Chetty** was cut off in his budding youthhood. *Sarasangi*, his Tamil drama, exhibits

his dramatic genius, and a portion of it was prescribed for the F. A. students of the Madras University.

10. Suriyanarayana Sastri, V. G., B A. (1871—1903) was the Head Tamil Pandit of the Madras Christian College. He passed away on the 2nd November 1903. He was hardly 33 when he died a martyr to Tamil. A pupil of Sabapathi Mudaliar of Madura, his devotion to Tamil was unprecedented. During the ten years after his graduation in 1892, not a moment passed without seeing him do something or other to develope and diffuse Tamil language and literature. His enthusiasm for Tamil knew no bounds; and he had a number of 'Iyal-Tamil-Manavar' about him. Two of these were 8 and 9 *supra*, and others are doing useful works now. He was a poet and dramatist of no mean order, and a journalist to boot; for he was the joint editor of a leading Tamil monthly, called *Jnana Bodhini* for a period of four years. His dramas are three in number—*Rupavati, Kalavati, Mana Vijayam.* Of these the first two contain five Acts, with a judicious mixture of prose and poetry, and the last is in one Act based on the story related in *Kala-vali Narpathu*.

Nataka Iyal, a dramaturgy, is a grammar on the drama. This alone will do to exhibit his poetic merit and comprehensive power. It was prescribed for the B. A. Degree examination. *The Poets' Feast* or Pavalar Virunthu, is a collection of his poetic pieces on various subjects, such as a walk on the beach, the observations on the light-house, elegies, etc. His sonnets, called *Thanip-pasura Thokai* dedicated to His Excellency Lord Ampthill, were rendered into English verse by the Rev. Dr. Pope, and both were published together with a preface from the able pen of the octogenarian European Tamil scholar, whose labours of love for Tamil literature are:

beyond praise. *Mathi vanan*, a classic story, is a model of Tamil prose in high style. The 'swan-song' of this reputed author, the cynosure of Tamil scholars, was a 'History of the Tamil language', called 'Tamil Moliyin Varalarru', in ten chapters. It was dedicated to the grand old schoolmaster of Southern India, the Hon. Rev. Dr. Miller. In the introduction to it, written by the Rev. F. W. Kellett, M. A., Professor of History, Madras Christian College, occurs the following glowing tribute to Mr. Sastriar, which we quote *in extenso*:

"The patient work which I know he has devoted to the subject for years and his mastery of the language, both as scholar and as poet, are a sufficient guarantee that his illustration of the principles is wide and sufficiently correct. In the study of Tamil in our colleges, the book will mark an epoch. For it puts that study upon a better basis, and will begin to do for it what such writers as Trench and Morris and Skeat did for English a generation or more ago.

The author has by it gained for himself the distinction of being the pioneer in a field into which many will doubtless follow him. But none of his successors are likely to excel him in the real usefulness of their work or in their love of the language whose past he here illumines";

11. **Thirumailai Shanmukam Pillai** was renowned for his grammatical learning and for his facility in poetic compositions. His good prose style will be found in his paraphrases of the Tamil epics. He has edited poems out of number and was the first to publish the text of 'Manimekalai'. *Thiru-mullai-voyil Puranam* is his large sustained poetic out-turn.

13. **Puvai Kalyanasundra Mudeliar**, an immensely prolific writer of verses, has done signal sevice to

the cause of Tamil by rescuing many a Saiva religious poem and chant from the ravages of voracious white-ants and by editing them for cheap markets.

14 **Rev. G U Pope, M A. D D**, (1820—1907) of Balliol College, has brought out excellent editions of Kurral, Naladiyar, and Thiruvachakam, (1900) with English translations, introductions, lexicons and concordances. Due to his untiring labours of love for half a century the British world has begun to open its eyes to the extent and importance of the Tamil language and literature, to the high civilisation of the Tamilar nearly two thousand years ago, and to their superb philosophy and faith. We have already adverted to his English translation of Mr. V. G. Suriyanarayana Sastriar's sonnets in Tamil. His contributions on Tamil literature to the *Royal Asiatic Quarterly, the Indian Antiquary the Indian Magazine and Review* and other periodicals are very valuable helps to the building-up of a History of Tamil Literature. Of these, the 'Poets of the Tamil Lands,' 'Extracts from Purananurru and Purap Porul Venba Malai,' the Lives of Tamil Saints' deserve perusal. He translated the whole of Manimekalai into English prose. His Elementary Tamil Grammar popularised his name in the school world. In June 1906 the Royal Asiatic Society presented to him its triennial gold medal for oriental scholarship, when Lord John Morley characherised him as 'a most industrious and sedulous scholar'. He had prepared Dr. Winslow's Tamil-English Dictionary with numerous additions of words on interleaved sheets, and it was handed over at the instance of the Secretary of State for India to the Madras University Lexicon Committee to be revised and supplemented and printed at the expense of the Madras Government. The ripe scholar who was about eighty-eight years old passed away smoothly to the great regret and sorrow of the Tamil world.

Pope was born in 1820 in Nova Scotia where his family then resided. He completed his education at the Hoxton College, being designed for the Wesleyan ministry and went out to Southern India in 1839. He joined the Church of England, and was employed under the auspices of the S. P. G. in Tinnevelly, where he first learned to know and love the Tamil people, language and literature. On his temporary return to England in 1849, he made his first acquaintance with Oxford. On his return to India in 1851 he was appointed to Tanjore, where he saw a new phase of native life and character and he founded the Tanjore College. His tuitional experience in Tinnevelly developed Sawyerpuram into the chief S. P. G. Educational centre. He afterwards laboured at Ootacamond and Bangalore and finally left India in 1880. Oxford honoured him with the M. A. degree and the Archbishop of Canherbury had conferred on him D. D. He was Chaplain of Balliol College and taught Tamil and Telugu to the I. C. S. Candidates. During his twenty years' service in that University, he wrote elementary text-books in Tamil, and his translations of Kurral, Naladiyar, and Thiruvasakam are well-known. His recreation was Tamil, and he was a frequent contributor to journals of translations of Tamil classics and dissertations thereon. His mastery of English is seen in his sympathetic renderings of some of the sonnets of Goethe, Victor Hugo and other famous foreign authors.

15. **Thandapani Swami (1840-99)**, a Vellalah of Tinnevelly, was known to the world under different names, as Vanna Sarapam, Tiruppukal sami, and Murugadasa sami and died at Amathur, near Viluppuram. His son, Senthinayagam Pillai, has published his works in two volumes, viz. Pulavar-puranam, and Tiruvarunga-Tiruvayiram. The former, a poetic biography of a host of Tamil poets, is a useful

repository of the legends connected with each poet. The latter, a collection of poems in different verse-forms, Anthathi, Sathakam, Kovai, Malai, etc., includes *Thru-makal-anthathi* in 100 stanzas.

16. A. K Amirtham Pillai, (1845—99) belonged to a respectable family honoured by the Nabobs of Trichinopoly and sat at the feet of Muthuvira Munivar of Urayur, a goldsmith by caste and famous as the author of the well-known Tamil grammar *Mutthu Veriam.* He learned Sanskrit, Telugu, Canarese and Hindustani and was a linguist. He knew English and could converse fluently in it. For long he was Tamil Pandit, Government College, Salem; and since 1886 he held the chair of Tamil Lecturer at the S. P. G. College, Trichy. As a reformer, he championed the emancipation of women and wrote often on the subject in *Tamil Selvan* conducted by him between 1889 and 1892. His chief poems are *Penmai-nerri-Vilakkam* in 20 sections, numbering 200 venbas and *Tamil-Vidu thutthu,* a message to his bosom friend and patron Mr. Ratnam Pillai, in which he, as a research scholar traces the antiquity of Tamil and the Tamil people as the first language and the original inhabitants of Tamilaham and the comparative modernness of Sanskrit and the low morality and civilisation of the Aryan colonists. Besides these works, he wrote a catechism of Tamil prosody in prose, entilled *Yappilakkana Vina Vidai,* and helped many a poetic juvenile to mature into correct poets.

17 Chelvakesavaroya Mudeliar, M. A., Tamil Lecturer, Pachayappa's College, published a study of Kamban, a life of Thiruvalluvar, the story of Kuchela, a prose version of Kannaki's story, an excellent edition of *Palamoli,* and a number of essays on different topics. He died recently in 1921 in the midst of his labours of love.

18 Pandit Thorai Thevar, Zamindar, of Palavanatham, founded the Madura Tamil Sangam and devoted his life and purse to it. As a profound Tamil scholar, gifted with a charming personality and melodious voice, his death on the 2nd December 1911 was bemoaned by the whole of Tamilaham, and the Tamil Sangams now flourishing in many places owe their origin and inspiration to his philanthropic labours. His works are 'Sivajnana Swamigal Irattai-mani-malai' and 'Rajarajesvari Pathikam,' and the anthologies, 'Saiva Manjari' and 'Pannul Thirattu'. His essays in *Sen Tamil*, the organ of the Sangam, based on a few Kurals, and explaining the 'conceits' in Thanikai Puranam, are brilliant and attractive. He was a patron of letters and rewarded and encouraged Tamil Pandits who needed his help

"நற்பாலர் வேண்டின் மயிலம்மையார் தவநாடுக நூல்
கற்பா னசையிற் சிவஞானதேவன் கலையுணர்க
சொற் பாலறத்துற வுன்னிலஞ் ஞானிற் றுறக்கவிப்பா
ரிற்போகம் வேண்டிற் சிவயோகமே விரைந்தெய்துகவே"

Irattai-mani malai.

19 Thyagaraja Pillai (1852—1916) of Srivilliputtur was a District Court Pleader and Municipal Councillor for a long time. In the intervals of his professional work, he composed malais, anthathis, pathikams and a puranam. The last, entitled 'Madavar Vilakam' *alias* 'Puthuvai' contains 25 cantos and counts 1731 viruthams. His 'Nellai Anthathi' has this stanza, which shows the literary art and artifice of the poet:

"சிக்கத் தனைக்கடி னகைச்சிவிட்டுத் திறக்குநர் சே
சிக்கத் தனைங்கடி னங்கொடுத் தேனினித் தேர்ந்து தெரி
சிக்கத் தனைக்கடி னஞ்சே ரடிக்கஞ்சஞ் செய்கெல்லை சே
சிக்கத் தனைக்கடி னஞ்செகநீசசஞ்சே னரனே."

20. A. Shanmukham Pillai, 1869—1914 of Cholavandan, was an excellent critic and exposi or of Kural (first chapter) and Tholkapp'am, Sirappu-Payiram and some sutras. His first poems were Malai-mattu-malai in praise of God Kumara, and a kalambakam, both of which were published in 1903 and 1887 respectively. His other works are *Ekapatha Nuttanthathi* on God Muruga, *Panchatantra Venba*, *Innisai Venba Iru-nuru* (a moral treatise), *a Nikandu* in Kalithurai metre, and a 'Nunporul-Kovai,' a collection of his elaborate notes on some Tholkappia sutras. The foll wing stanza, from his Malai-mattu-malai, shows his mastery of Tamil prosody.

"வேத மோதறி வாகமு வாதவா
நாத சேகர வேகவ நீதநீ
நீத நீவக வேரக சேதநா
வாத வாகமு வாறித மோதவே."

21. Sabapathi Navalar, of Jaffna, was a great controversialist and editor, and a poet of Thiruvavadu-thurai mutt, and passed away in 1903. Among his poems may be mentioned his *Anthathis*—Thiruchittambala Anthathi, Thiruvidai-maruthur, Pathittuppathu Anthathi Mava Anthathi; his *Kovai* entitled Chidambaranayaga Mummani Kovai, his *pathikams* on God Subramania of Nallai, on God Thandapani of Vatharinagar, on Goddess Puravammai of Puravar Panamkattur, his *Irattai-mani-malai* on Selva Vinayakar of Vada Kovai, and his puranam on Sabanathar of Chidambaram His prose translations from Sanskrit works include Siva Karma-Amirtham, Sathurveda Tharpariya Sangraham, and Bharatha and Ramayana Tharparia Sangraha, and he was an admirer of Appaya Dikshitar and his works *Jnana Amirtham* s an Essay on the Primal Divinity which every religion presents in different forms. His Ilakkana Vilakka controversy is a specimen of his critical power. Lastly, his *Dravida Prakasikai* (1899) is an attempt at telling the story of Tamil poe s and their works,

The invocatory verse in Chidambara Sabanatha Puranam refers to Arul-nandhi-sivacharyar :

> " நவமாருந் திருத்துறையூர் சார்ந்தருளிப் பொய்யிலாமெய்த்
> தவமாகக் கொண்டொழுகும் புறத்திணருஞ் சாய்ந்திரியச்
> சிவஞானபோத நூறமிழுலகந் தெளிந்துய்யச்
> சிவஞான சித்தியரு டேசிகனைப் பணிகுவாம்."

22. Karthikeya Mudeliar, of Maharal, was a Pandit in the Theological College at Guindy. He was a poet and author of *Kachi Ithalakal Anthathi*, and his *magnum opus* is Tamil Philology or 'Moli Nool'. He knew no syllable of English and was yet well versed in the latest researches of philology and anthropology. His articles on philology contributed to Tamil journals are instructive and interesting, though Seshaghiri Sastriar, a linguist, and Sundram Pillai of Kurumalai, Etaiyapuram Estate, had treated of the same in parts. Mr. Mudeliar's work is comprehensive and on an original line altogether. He was cut off in the midst of his labours and in the prime of his life in 1907.

23. Arumuganainar Pillai of Pettai, Tinnevelly, was a poet and a research scholar of repute and wrote puranams, or masked histories, entitled *Narkudi Velalar*, *Maha Saivar Puranam*, and 'Saliyar Anthana Puranam' which are monuments of his research work and felicitous poetic power. The former contains accounts of the Tamilaham based on the old cadjan book obtained from the house of Irumko-vel, and it was given in prose in the form of a continuous story by the author himself. The second work includes the stories of Bavanesvaraj and Dasavathara, and describes the marriage modes of the Tamils contrasted with those of the Aryans The Saliyar Anthanar Puranam gives the history of the weaver caste and its gurus in 1800 stanzas. He was the Editor of the Tamil monthly, called *Meikandan*, every number of which bristled

with antiquarian research and philological inquiries. He passed away in January 1925, at the ripe age of three score years and five.

24. Kanakasabai Pillai, B. A., B L., Superintendent of Post Offices, Madras, was a great research scholar. He wrote a series of papers on Tamil literature in the *Madras Review* and presented them in a collected form in *The Tamils 1800 years ago.* It was an eye-opener to many of the ancientness of Tamil literature and Tamilian civilisation 'The conquest of Bengal, and Burma by the Tamils' and Raja Raja Chola are brochures of immense historical and antiquarian interest He died about 1903.

25. J. M. Nallasami Pillai, B. A., B. L., (1860—1920) District Munsif, took to the study of the Saiva Siddhanta in 1891 and translated the *Sivagnana Bodham* with valuable notes in 1895. Two years hence he did like service, to *Tiru-Arul-Payan* and started the *Siddhanta Deepika* in 1897, which has irradiated the Tamil world with brilliant articles and translations. His contributions were collected in 1911 and published as *Studies in Saiva Siddhanta* The *Sivagnana Siddhiar* was republished in 1913 with translation and exegetics. Under the title of *Siva Bhakta Vilas* he wrote the lives of the Tamil Saints in English, for the *Indian Patriot*, with explanatory notes. The Vina Venba, Kodikkavi, Irru-pa-irru pahthu, Unmai Nerri Vilakkam and other poems appeared in their English garb in the Deepika, with elucidations. His translations of the *Sivaprakasam* and *Periyapuranam* were left as manuscripts, and his worthy son has published the latter in a handy form. His writings form a library on the subject of the Agamic Saivaism of the Tamils, and, in the opinion of oriental scholars, he was a thoroughly reliable interpreter of the Saiva Siddhanta system. He took great interest in establishing or in helping to establish Siddhanta Sabahs in the Tamil Districts. The late

Prof. R. W. Frazer admired the learning and labours of the revered scholar and commended the great work done by the *Deepika* "in a noble spirit of self-sacrifice to bring to light some of the great literary treasures of the Tamil land."

26. **Alwarappa Pillai,** *alias* 'Murugadas Swamigal' (1839—1924) was a retired Revenue Inspector and a true siva bhakta. He composed kirthanams out of number and had them set to music himself. He was an excellent bhajana performer. Among his works may be mentioned 'Valliyur Sthala Puranam' in 25 chapters numbering 410 stanzas and 'Valliyur Kavadi Vaipavam' in different chandams. His last work was an Essay on Grahasta Dharma in 136 pages defining the duties of the members of a house-hold, and illustrating the same from several classics. He had a samathi like his father Murugalinga Swamigal, and his tomb lies at Kilakallur, Tinnevelly District.

27. **T. Lakshmana Pillai B. A.,** (1864) retired Superintendent of Stamps and a Member of the Legislative Council, Travancore, is known as the *Tagore of Southern India* for his profundity of thought and beauty of language, for his mellifluous poems and musical compositions. His collected poetical works go by the name of *Scyyul Kovai*, 128 pages demi, and the longest piece is Jnananthan-adi-malai, or A Garland at the Feet of God which is said to bear a remarkable resemblance to Tagore's *Gitanjali*. His poems enshrine the highest philosophical and moral truths in the simplest and most melting strains His Kirthanas are numerous, and they are much in vogue among the songsters in the state of Travancore. His two dramas *Vila Natakam* and *Ravi Varma*, have excellent plots and characters derived from the history of the State but the verses are on a new model. An excellent player on the *thumbur*, he is looked upon as a master of music. His first prose essay on 'How to Develope Tamil' is of perennial interest, and

his dictionary of Tamil Idioms and Usage is a noble attempt to show the worth and value and potentialities of the Tamil language and literature. His labours on behalf of the Tamil people in the Malayalam-speaking country have begun to bear fruit. He is the President of the Humanitarian Society and works heart and soul for eradicating the widely spread practice of killing animals for food and for extending vegetarianism. 'Pothu-Nalam' or the *Common weal*, a Tamil weekly, is growing apace under his auspices. His stanza on equality in *Jnanananda Mala* is subjoined.

"சிறியவ ரென்றொரு சிலரைச் சீறியாமற்
செல்வத்தாற் செருக் கெய்தாமல்
வறியவ ரென்றொரு சிலரை வையாமல்
மனத்தழுக்கு மருவா மாண்பால்
நெறியவர் மாட் டொதாயின், எவரேனும்
நேயரென நினைத்துத் தோற்றம்
எறியவிடு முயர்நிலையி லிருக்கு மன
மெனக் கருள்வா யிணையில் லானே".

Shakespeare's famous passage on music, He that hath no ear for music etc has been rendered in these lines:

"தன்னுள்ளே யிசையிலாதான் றனி யொலியிசையினூறுக
கன்னலுண் டெருகான் வஞ்சக கடுஞ்சதி கேடுசெய்யப்
பின்னிடான், பிறர்க்கிரங்காப் பீடறு நெஞ்சனாவான்,
கொன்னரகிருளே வாய்ந்த குணத்தினன் நம்பொணாதே."

His translation of Longfellow's Psalm of Life has this stanza:

"காற்றடக்கண்டு வாழ்வெனும் வெங்கடல்
யாத்திரைக்கண் கலங்கவிழ்ந் தேறிப்பின்
தேற்றமற்றுத் திகைக்குஞ் சகோதரர்க்
கேற்ற நல்வழி, காட்டின ரேகினர்".

As a poet [illegible] [illegible]hines the high poetic virtues of Thayumanavar and Ra[illegible] Swam[illegible]. He is 66 years of age.

28. **Rev. J Lazarus, B. A., D. D.**, a graduate of the Madras University, has done yeoman service to the Mission to which he belonged and to Tamil literature. The first work published by him was *Nannul*, with an English translation, edited for the student world. His other works are the *Kural*, with notes and an English translation of the whole book, and a *Dictionary of Tamil Proverbs.* He was the first to render into English chapters 64—133 of the former, and did it excellently as an eminent scholar. The Dictionary is the most complete collection ever made and a valuable contribution to Tamil literature. It contains about 10,000 proverbs arranged in the best order possible. He revised the *Biblical and Theological Dictionary* by Dr. Bower and deserved the warmest thanks of the Native Church. His *Harmony of the Gospels* gives in Tamil a list of the events in the Gospel narrative in their chronological order with references to parallel accounts in the four gospels, besides parallel passages printed side by side. It helps the Tamil readers to a complete, rightly proportioned, accurate knowledge of Christ Further, he translated a treatise on *Prayer* by the Rev. L P Larsen and wrote a commentary on the *Epistle to the Hebrews*. He died in 1925 nearly eighty years old.

29. **Virudai Sivagnana Yogigal**, a Tamil and Sanskrit Scholar and medico, is devoting his life to literature and medicine. His poems are 'Vyasa Sutram' *alias Brahma Sutram* in 555 lines, *Yoga Sutram* in 200 verses, Koilpuri Puranam in 18 cantos, *Mudi Suttu Valthuppa* in 400 lines and *Tamilaha Voluku* in 4 000 verses. Brahma Sutra, which contains the essence of the Vedas and Upanishads, and which, par excellence, is the best Aryan work with four eminent commentaries by Sankara, Ramanuja, Sri Kanta and Madhva, displays the poet's wonderful power of embodying the Sutras in a way similar to those of the original and so as to be interpreted in four or more different ways. The following line from

Ananda Mayo Adhikaranam, to wit, 'ananda mayo by a desath has been rendered in Tamil as '[illegible] [illegible] [illegible]' capable of being construed to refer to ananda maya kosa, ([illegible] = Vikara) jiva's pleasure—destruction, ([illegible] + [illegible]), God's bliss in excess ([illegible] + [illegible]). His prose works are many, of which the following may be mentioned to show the extent of his varied research, (1) Vibhuti Rudraksha Tharana Nirupanam, (2) Thevopasana Dipam, (3) Botham (Sivagnana) as an Original Tamil work, (4) Siva Gana Vilakkam, (5) Veda-Agama Unmai, and (6) Tamil Thonmai. His poetic introduction to *Karuna Amirtha Sakaram* gives the contents of the gigantic work in 250 succinct verses and not only exhibits the superiority of the Tamil *Isai Nool* of the sangam age to the Aryan, but clearly points out the defects of the latter (Vide ll 14—79.) As a medico, he is the staunchest advocate of the Siddha School of medicine, peculiar to the Tamil people and comprehending homeopathy, allopathy and mixo-pathy, and demonstrates the advancement of the ancient Tamil *Ayul* system which was adopted in an imperfect manner by the physicians of North India, Charaka and others.

30. **Pandit Swaminatha Aiyer**, the retired Head Tamil Pandit of the Presidency College, Madras, is a patient worker in the old classic mines and has unearthed many a literary nugget. He has edited Chinthamani, Silappadhikaram, Manimekalai, Patthup Pattu, Pura Nanurru, Perumkathai, and Purap Porul Venba Malai, and these reflect his profound scholarship and dogged industry. The title Mahamahopathiyayar, was conferred on him by Government, in appreciation of his labours.

31. **V. P Subramania Mudaliar, G. B. V. C.** (1857) of Vellekal, Tinnevelly district, is a retired Deputy Superintendent, Civil Veterinary department, Madras. He was born in the village of Vellakal on the 14th August 1857. He was

educated in the Hindu College, Tinnevelly, and subsequently in the Christian College, Madras. In 1881, he joined the old Agricultural College at Saidapet, and he obtained the diploma in 1885. That very year he took service as Cattle Disease Inspector. In 1894 he had, at the cost of Government, his training in the Bombay Veterinary College and in the ensuing year he passed in the first class carrying away three prizes and a medal. Mr. Mudaliyar gradually rose by his merit till he became a Deputy Superintendent of the Civil Veterinary Department, Madras. For four years he held the office with distinction till he retired on the 14th August 1915, after nearly thirty years' service. He was fifty-nine when he became a pensioner and is in the year of Grace 1929, strong, healthy and spirited. Soon after his retirement, he became member, Vice-President and President in succession of the Tinnevelly Taluk Board and sat on the District Board and on the District Educational Council. He is now nearer home as the President of the Bench Court at Tenkasi 1921. He presided over the deliberations of the Madras Veterinary Graduates' Conference, and his advice was sound and practical. In appreciation of his public service the Government conferred on him the title of *Rao Sahib* on the 1st January 1926. He is enjoying his retired leisure at home, amongst his kith and kin, advising and exhorting agriculturists and cattle breeders about him to love their profession, and to keep it abreast of the times, so that they may strive and thrive. As an assiduous worker in the wide field of Tamil literature, his poetic and prose works are characterised by their originality and perfection His latest out-turn was the beautiful poem 'Akalikai Venba'. He combines talent and industry, and his verses are well turned. His first publication was a Tamil translation of *Paradise Lost, Bk. I* in Viruttam metre, with a well-written biography of John Milton and a metrical introduction in Tamil by Rao Bahadur C. W. Damodaram Pillai, B A., B. L. It reads

easy and clear like an original work. The next out-turn was *Kombi Viruttam* suggested by Merrick's *Chameleon* and noted for its purity of diction and charming style. As a book of similes it is a valuable addition to modern Tamil literature (vide stanzas 38—40). His third work, *Nellai-chiledai-Venba*, is remarkable for about a hundred quillets of the brain on the single word 'Nellai'. *Akalikai Venba*, his latest and maturest verse, is in three cantos, entitled Indra, Akalikai, and Gothama and contains 249 stanzas including the two invocatory and one benedictory quatrains. A deft hand at Viruttam and Venba metres, this fond admirer and student of Kamban may be said to be Kamban and Puhalendi rolled into one in respect of form and in the tone of his sweet verse.

Seeing that Akalika did not succumb to his entreaties, Indra made up his mind to take her by force and spoke these verses :

"நீல மயிலே நினைநிறகொன் றீயென்று
சால விரந்தாலுந் தாராது—வாலைநன்கு
பற்றி வலிதிற் பறித்தாற் கொடுக்கு மதன்
பெற்றி யுடையாய் பெரிது." —(171)

"கருப்பிரச மாலையினிற் காரகிலின் றூமம்
நெருப்பதனி னெய்தல் நெறியாம்—விருப்பின்
மெலியா விரந்தும் நல்கா மின்னார்த மின்பை
வலியா லுறலே வழி." —(172)

A Critical View of Ramayana or South Indian Castes, a neat little brochure, points out the difference between Valmiki and Kamban in the ethical treatment of the narrative and exposes the hollowness of the charges brought against Vali and Ravana and the unnaturalness and perfidy of Vibishna with an eye to the throne of Ravana Mr. Mudaliar had a hand in the translation of the first two chapters of Herbert Spencer on Education, and his translations, for

departmental and public use, of Col. Mill's Indian Stock Owners' Manual. The More Deadly Forms of Cattle Disease in India, and Preventive Inoculation and its uses, are in easy Tamil and popular.

Besides these writers, we have budding historical romancers like Mr. Srinivasa Aiyengar, B. A., author of *Vidhiaraniya Nagaram*, *Prithula*, etc., realistic novelists like Mr. Madhaviah, B. A., who has brought out *Padmavati* and *Vijayamarthandam*, comic dramatists like Messrs. Sambandham Mudaliar, B.A., B.L., author of *Lilavati Sulochana* and a host of comedies, Narayana Sastri, B. A., B. L., author of the ponderous *Bhoja Raja Charitram*, and Balrama Aiyer, author of *Dasarathan Thavaru*, etc., folklorists and tale-tellers like Mr. Natesa Sastri, B A., and biographers like Messrs. K. O. Duraisami Pillai, Thiruchittambalam Pillai, Barrister Shanmukham Pillai, etc.

SECTION III

The Drama

The dramatic literature in Tamil is very scanty, and most of the dramas are of recent origin. No dramas of either the *Agastian* age or the *Sangam* period are extant to serve as models. Hence our dramatists had to look to Sanscrit and English prototypes and to work on the lines laid by them. The present stage of Tamil dramas is one of re-birth. The most prominent feature of the modern Tamil dramas is the preponderance of the comic element. Love comedies are the order of the day. Not a play issues out but has a fool in it. Music and singing are very necessary accompaniments to the action of every play. The stage too, which, in its origin, possessed but one curtain and was a break-down wooden platform, has improved in the course of the past half a century

and contains a variety of curtains and other dramatic appurtenances in imitation of the English theatres. Nevertheless, few dramas have issued out of the press on the lines of an English drama divided into acts and scenes, that make a judicious use of poetry and prose. The Hindu theatres have borrowed some elements of the histrionic art from the Western nations, and the modern plays are still wanting in characterisation and in the evolution of their plots.

Shakespeare derived the materials of his dramas chiefly from such works as Holinshed's *Chronicle* and Plutarch's *Lives*. Our playwrights find their plots ready to hand from Bharatham and Ramayanam. Jaffna has taken the lead in the production of Tamil dramas. Swaminatha Pillai's *Rama Natakam*; Kandha Pillai's *Rama Vilasam* and Arunachala Kavirayer's *Rama Natakam* are from Ramayana stories. Ganapathy Aiyer's *Apiman Natakam* and *Athi Rupavathi Vilasam*; Arunachala Kavirayer's *Asomuki Natakam*; Nagesa Aiyer's *Arjuna Natakam, Supathirai Natakam*; Ramachandra Kavirayer's *Baratha Vilasam, Tharukan Vilasam* and *Sakuntalai Vilasam*; Ramasamy Aiyer's *Alli Natakam*; Swaminatha Pillai's *Tharumaputhira Natakam*; and Murugesa Aiyer's *Kurukshetra Natakam*;—all these are from Baratham legends. *Malayakanthini Natakam* by Ganapathy Aiyer is based on Kasikandam. Mappana Mudeliar's *Somakesari Natakam* and *Parimalakasa Natakam* represent philosophic virtues as chief interlocutors; Chinnathamby's *Nondi Natakam, Kovala Natakam* and *Anirutha Natakam*, savour more of farce. Kanda Pillai's *Kandi Natakam* and *Erothu Natakam* and Ramachandra Kavirayer's *Rangoon Sandai Natakam* are historical. Muthukumara Pulavar, an extempore writer, was the author of *Thevasahaya Natakam, Seemanthani Natakam*, and *Puthumapathi Natakam*, and Kathiresu Pulavar of *Pathumapurani Natakam*; Ananthabarathy

Aiyengar's *Bakavatha Samastha Kandha Natakam* is religious and about the god of Thiruvidaimaruthur.

The *Athi Rupavathi Natakam* is connected with the sequestered life led by the Raja Vikkiramaditia while a hermit in the woods. *Alli Natakam* describes the ways in which Arjuna managed to wed Alli, and *Barathavilasam* not only describes the palace made of arak, wax and cotton mixed with oil, built with the set purpose of setting fire to it to destroy the Pandavas at midnight but also celebrates Idumby's marriage. *Sakunthalai Vilasam* describes the happy reunion and restoration of Sakuntala, the daughter of Viswamitra and Menaka, to the King Dushyanta who had married her clandestinely swearing that he would give the crown to her son.

Prof. Sundram Pillai's *Manonmaniam*, Lakshmana Pillai's *Veela Natakam* after Sophocles, *Satyavati* on the model of *Shakespeare's* Cymbeline and *Ravi Varma*, a historical drama, in verse and prose combined, and Rao Sahib P. Sambanda Mudeliar's comedies and farces more than twenty in number may be singled out for mention. Surianarayana Sastri's *Rupavati*, *Kalavati*, and *Mana Vijayam* stand out among the multitude of dramas published in recent times. His small treatise on Dramaturgy or *Nataka-Iyal* deserves perusal. Among the translators of Shakespeare's plays, S. V. Kallappiran Pillai, B. A. has done *The Merchant of Venice*, into Tamil blank verse and prose, and has set an example to many ambitious young men endowed with dramatic and poetic talents.

The purely Tamil Dramatic varieties that have survived the havoc of time are *vanchi* and *pallu*. Rajappa Kaviroyar's *kura vanchi*, and Mukkudal pallu are good illustrations. Sivasailapallu is a tame imitation The peculiarities of the

kuravanchi may be described thus. Kuravanji belongs to the general class of street dramas, a style of performance which still goes on, though unhappily fast dying out. Nature provides the stage for it and most of the lighting effect. The players depend for their livelihood on charitable endowments. The audience is generally in a sweeter, cleaner and more receptive mood and the philosophic pill, administered through the play, goes down easily, though it cannot boast of much gilding. A free, ticketless show secures a crowded audience, and a love-tale captures its imagination. The tale of the soul in quest of God and the tale of the man in pursuit of a woman make the excellence of this work. Its uniqueness consists in the introduction of the Kuratthi and the duplication of the love-theme.

The heroine, a lovely and accomplished maiden, is playing tennis (ball). While thus engaged, she sees Thirikoodanathar, the deity of Kuttalam, come out in procession. She feels strangely affected, without knowing the why and the wherefore of it. The moonlight and the fine breeze which delighted the hero before seem to torment her. She chides the moon and Cupid for their cruelty to her. She consults her companions and comes to know that she has fallen in love. She consults the Kurathi whose advent then is opportune. She is a much travelled woman and has made a close study of varied human nature. This mistress of the occult is questioned about the lady's malady. She depicts not only the mysterious lover but his country and his abode. She is rewarded and departs. This Kuratthe gipsy (Singi) charms Singan, a snarer of birds, who loves her and follows her. When he sees her attired in silk and gold, he grows jealous, and she dispels his jealousy by dilating on her varied feats and experiences in her wide travels. Here a man falls in love with a woman, and there a woman is enamoured of God. Divine love wins through the play. Woman's love is superior to man's: it is purer and durable,

The human-divine love motif, common to all South Indian devotional literature, is presented here. The soul seeking its creator is like the high-born lady who, having had a glimpse of her royal lover, misses him, waits for him musing, and is too unsophisticated and perplexed, and the individual soul, caged in this care-worn mould, is astir till it rejoins the universal soul.

Mukkudal Pallu, by Ennaiyina Pulavar alias Velan Sinnathambi, pupil of Muthu Pulavar and Nacchimutthu Panikkar, contains 273 stanzas in Kalippa, Ahaval, Sindhu, Virutttham, Sol, Pulambal, tharu, muduku etc. forms. Alahan, a palla of Mukkudal Alahar Pannai, has two wives, one a Saivite and the other a Vaishnavite of Mukkudal and Maruthur respectively, and, jealousy arising between them, is charged by the senior wife before the lord of the pannai with theft and a host of larcenies and vices and laid up in the stocks. The wrangle between the wives is vividly described. The younger palli's appeal to the master takes no effect. Thereupon the elder palli, after pointing out and reproving to her heart's content the flaws and foibles of her husband and being much distressed by the unenviable position of the pallan in the stocks pleads his cause in a touching manner and obtains his realease. The two wives thereafter come to terms and agree to live with him harmoniously and enjoy the blessings of conjugal life. The varieties of paddy and agricultural operations by pallis whose names are legion are presented in a masterly manner. There are historical references to Vadamalai Pillayan, Tirumalai-Kolunthu mannan, Perianambi, and to the ruler of Chenji, Kudal, and Tanjai, Kavai Ambalavana Nainar.

The other pallu natakam, viz., *Sivasaila pallu*, by Ramanathan Kaviroyar of Alwarkurrichi who lived about a century and a half ago, was written in honour of Aarai Alahappa Mudeliar, the viceroy of the Naick ruler at Trichi whose arbitration of the dispute between the Maharaja Marthanda Varma and

Pappu Thambi in favour of the former in 1730 is recorded in Sankunni Menon's Manual of Travancore. Saila Kudumban had two life-partners—the senior of Puhalanpur and the junior of Atthalanallur, who are mutually jealous. The senior accuses the junior of having drugged their husband for securing his whole favour. The dispute between them is settled by the release of the palla from the stocks or tholu-maram at the intercession of his elder wife on condition that the two spouses live with their lord in peace and in full accord.

The pallu has been called Ulatthi-pattu, as the vanchi has been styled Kurratthi-pattu. The temple at Sivasailam faces westward, and its festivals are celebrated in the month of Panguni at Alwarkurrichi, three miles off.

பாட்டுக் கணக்கறியா ராமநாதன் கவிராயன்மொழிப்
பள்ப் பிரபந்தம் வாழவே கூவாய்குயிலே (p. 17).

A more refied pallu, called *Puthuvai Pallu*, by Ponnu Chettiar of Puthuvai, near Srivilliputtur, is still in manuscript, and abounds in witticisms and puns of a striking order.

SECTION IV

The Novel

This species of prose composition is a new thing to Tamil Literature. It is generally a love tale, either purely fictitious or imaginary or founded on some historical incident or personal experience. It differs from the drama in its admission of materials without selection. It has a plot or plots and characters, denouements and catastrophes, and dialogues and narrations. In it the author may appear in the first person and express his opinions instead of speaking out his ideas and sentiments through characters as in the drama. Only English educated men have entered the field and achieved success. The

first and the best novelist was Vedanayakam Pillai, District Munsif, Mayavaram. His *Pirathapa Mudeliar's Charitram* took the lead, and it was followed by two short stories of the novel kind. Rajam Aiyer followed suit with his *Kamalambal* or 'The Fatal Rumour.' V. G. Surianarayana Sastriar, B. A. enriched Tamil prose with *Mathivanan* in classic style. A. Madhaviah B. A. came out with his *Padmavati*, Sarukkai Ramasamy Aiyengar, B. A., B. L., with his *Kamalini*, and C. R. Srinivasa Ayengar B. A. with his 'Vidyaranya Nagar,' *Pari Thulai* or The Tiller's Daughter, 'The Ungrateful Son,' etc. Rajavelu Chettiar interested the Tamil public with his *Anbananthan* and other novels, and Arni Kuppusami Mudeliar has flooded the market with his novels which are adaptations of Reynolds' so popular in every country. What was pure and instructive at first became lax and lewd, and though the plots are well-knit, they cannot be placed in the hands of boys and virgins with safety. However questionable the morals of legions of novels and novel stories issued from the press, month by month, prose works are multiplying in Tamil and the great want once felt is now being met, through not in the desired form and manner. In most cases the present day novelist cares less for style than for producing impressions or tickling the readers.

SECTION V

The Journal

The Journal came into being after the introduction of the printing press in South India. Weeklies and monthlies have in the last ten or fifteen years come out in large numbers; and day by day they are on the increase. Some, like *Jnana Bodhini*, supplied literary matter; some like *Siddhanta*

Deepika, philosophy and translations; a few, like *Sen Tamil Selvi*, promote religion and literature; some like *Lokopakari*, combine news and essays; some, like *Kudi-Arasu* and *Bharathi*, aim at social reconstruction and religious purification; and a few, like *Prasanda Vikadan*, present caricatures and enliven the mind of the run of mankind. A few Tamil dailies like *Swedesa Mitran*, *Dravidan* and *Hindu Nesan* are purveyors of world-news and educators of the purely Tamil-knowing public in matters civic, commercial and political.

SECTION VI

The Jaffna School.

In times of yore Lanka was a portion of India and the Tamil people occupied the land in large numbers. When it became an island, the frequent Chola invasions of the island are matters of history. That part of the island known as Jaffna was a gift to a Yalpanar, and came to be colonised by the people of the Coromandel Coast. Colonised by the Tamils, Jaffna has produced a number of scholars and men of letters and contributed much to Tamil Literature. Of the Jaffnese confined to the Island itself, barring those that have made a mark in India, the poets whose names are given under have been illustrious as bards, and they include Hindus and Indian Christians.

1. **Muthu Rajar**, son of Senthiappar of Uraiyur, Trichinopoly, has given the history of the occupants of the island in his poem 'Kailaya-malai', in Kalivenba metre. According to it the colonists from Madura, were introduced to Nallur by Puvanekavahu in 870 Salivahana era., and those from Pon-palliyur were brought to Tinnevelly by Pandi Mazavan

and his successors. Kaveriyur Vellalahs occupied Mayilitti; Vallnagar Vellalahs Nelli Palai; Kovalur Vellalahs Innvil; Kachur Vellalahs Pachilaippali; Sigari-maanagar Vellalahs Puloli; Kupaka-nattu Vellalahs Tholpuram; Pullur Vellalahs Kovilara Kandy; Cholia Vellalahs (Mudelis) Irupalai; Cheyur Vellalahs Nedum Thivu etc.

2. **Senathi Raja Mudeliar**, son of Nellainatha Mudeliar, of Iru-palai was a pupil of Kulankai Thambiran and Chittambala Pulavar and master of Arumuka Navalar, Saravanamuthu Pulavar, and Ambalavana Pandithar. It was he that spread grammatical knowledge in Jaffna. His works are Nallai Venba, Nallai Kuravanji, Nallai Anthathi, Neeravi-Kalivenba, and Unjal pathikams. He took a leading part in the compilation of a Tamil Dictionary. One of his descendants is Pandit Kanda Pillai of the Government Teachers' College, Ceylon.

3. **Muthukumara Kaviroyar** of Sunnakam was Guru to Rao Bahadur Damodharam Pillai and author of 'Jnanakummi', 'Iyanar Unjal' 'Natarajar Patikam' etc. He lived till 1850.

4. **Mayil-vahana Pulavar**, a pupil of Kulankai Thambiran, wrote a poem 'Puliyur Yamaka Anthathi' and a history of Yalpanam or Jaffna.

5. **Peethambara Pulavar**, a pupil of Senathi Raja Mudeliar, wrote a Kalambakam and a thirupukal to the glory of Maraisai, and Neeravi Venba, in the name of his birthplace Neer-veli.

6. **Jaga Raja Sekhara Mannar**, of Nallur in Jaffna, was the second son of Kanaka Suriya Singai Arya Mannar, the senior being Pararaja Sekhara Mannar, and did much to improve Tamil School books. He established a Tamil

Sangam and encouraged pandits and composed Dakkana Kailasa Puranam. The Pandits who were his proteges eulogised him in Jagaraja Sekhara Malai. He lived in the first quarter of the 16th C.

7. **Kathiraivel Pillai**, father of the Hon. Balasingam, compiled the '*Tamil Sol Akarathi*', published by the Tamil Sangam at Madura till 'த'. He was a Judge and an aristocrat of Udupitti.

8. **Chinnathambi Pulavar**, son of Villavaroya Mudeliar of Nallur, was a poet of the 18th C., and his poems are Maraisai anthathi on the God of Vedaraniam, Kal-valai anthathi, Karuvai Velan Kovai etc.

9. **Viswanatha Sastriar**, of Arali, was an astrologer and poet. His poems include Vannai-Kuravanji and Nakulamalai-kuravanji. He died about 1835.

10. **Kanakasabai Pulavar**, a Vellalah Christian of Alavetti in Jaffna, was a facile versifier and wrote poems, including Alakarsami madal, and Thiruvakku Puranam. He died about 1874.

11. **Kumarasinga Mudeliar** of Udupitti was the father of Judge Kathiraivel Pillai. He made a Kovai, 'Arulambala Kovai,' and a drama called Indra-Kumara Natakam. He lived till 1876.

12. **Kumara Kulasinga Mudeliar** of Thelli Palai was a follower of Christ and a good English and Tamil scholar. His Pathivirathai Vilasam stands out among his works. He died about 1884.

13. **Sadhasiva Pillai**, a Christian of Manippay, was the Editor of Udaya Tharakai, and died at the beginning of this 20th Century. His works are Vellai Anthathi, Nanneri

Malai, Nanneri Katha Sangraham, Thiru-Sathakam, and 'Pavalar Charitra Dipakam,' or The Galaxy of Tamil Poets.

14. **Chidambaram Pillai**, a Christian of Sankuveli, compiled an Anglo-Tamil Dictionary and was a colleague on the staff of Winslow's voluminous Dictionary. He was a Tamil purist and substituted 'Thondu' for 'Nine' or 'Vonpathu'. He compiled an anthology of Tamil verse from Ramayanam, Bharatham etc. and a Tamil Vyakarana out of the grammatical rules found in the extant grammars. His Logic in Tamil is a compilation of English Logic and Tamil Alavai found in Siva-Jnana Siddhiar. He lived till 1889.

15. **Ponanmbalam Pillai** of Mavai or Mavittapuram made Mavai-Anthathi and Chitra-kavi and died about 1891.

16. **Ambikai Pakar** of Inuvil was a good grammarian and Siddhanta Scholar and wrote Inuvai-Anthathi and commented on Thanikal Puranam up to Nagara padalam. His prose rendering of Sulamani is well-known.

17. **Murugesa Pandithar** of Sunnakam passed away at the opening of the 20th Century after having been a Pandit at Kumbakonam, Chidambaram, Tiruppattur, Madras etc. He was guru to Saravanamuthu Pulavar, a siddhanta lecturer, and to Muthu-tambi Pillai, a prolific writer. His '100 moral maxims' or 'Neethi Nuru' and his unjal and pathikam are good in their kind. His *Siledai Venba* on Mallanl near Sunnakam and his poem in venba metre on Kudanthai or Kumbakonam exhibit his verbal legerdemain.

18. **Jnana Prakasa Swami** was an ascetic and an agamic scholar and made the tank at Chidambaram known as Jnana Prakasam. He annotated the Siddhiar. When he lived is not known. He is said to have lived in the first quarter of the 17th century. He was a great Sanskrit scholar to boot.

19. Saravana-Muthu-Pulavar of Nallur in Jaffna was one of Senathi Rajah's pupils and distinguished himself as a controversialist. Among his works may be mentioned Atma Bodha Prakasikai, and Vedanta Swyam-Jothi. He was a contemporary of Vedaghiri Mudaliar and lived till 1851.

20. Vaithianadha Mudaliar was a contemporary of Jnana Prakasa Munivar (No. 18) and passed his days at Chidambram and made 'Vyagrapatha Puranam' to immortalise his name. He too was well-versed in Sanskrit.

APPENDIX I.

Select Works.

I. இலக்கணம் :—

1. தொல்காப்பியம்—தொல்காப்பியர்
2. அகப்பொருள் or களவியல் }—இறையனார்
3. புறப்பொருள் வெண்பாமாலை—ஐயனாரிதனார்
4. அகப்பொருள் விளக்கம்—நாற்கவிராயநம்பி
5. கல்லாடம்—கல்லாடர்
6. யாப்பருங்கலம்—குணசாகரர்
7. யாப்பருங்கலக்காரிகை—அமிர்தசாகரமுனிவர்
8. நேமிநாதம்,
9. வெண்பாப்பாட்டியல் }—குணவீரபண்டிதர்
10. வீரசோழியம்—புத்தமித்திரர்
11. நன்னூல்—பவணந்திமுனிவர்
12. பிரயோகவிவேகம்—சுப்பிரமணிய வேதியர்
13. இலக்கணவிளக்கம்—வைத்தியநாதநாவலர்
14. இலக்கணக்கொத்து—சுவாமிநாத தேசிகர்
15. இலக்கணவிளக்கச்சூறாவளி—சிவஞான யோகிகள்

II. இலக்கியம் :—

(i) திருமுறை 12 :—

1—3 தேவாரம். ஆளுடைய பிள்ளையார் or ஞானசம்பந்தர்
4—6. „ திருநாவுக்கரசு or அப்பர்.
7. „ சுந்தரமூர்த்தி or நம்பியாரூரர்
8. திருவாசகம்—மாணிக்கவாசகர் or வாதவூரர்
9. { திருவிசைப்பா—ஒன்பதின்மர் / திருப்பல்லாண்டு—சேந்தனார்
10. திருமந்திரம்—திருமூலர்

11. தனிப்பதிகங்கள்—நாற்பதின்மர்

12. {பெரிய புராணம் or / திருத்தொண்டர் புராணம்} சேக்கிழார் or அருண்மொழித்தேவர்

(ii) நாலாயிரப்பிரபந்தம் :—

1. முதலாயிரம் {பெரியாழ்வார் / சூடிக்கொடுத்த நாச்சியார் / குலசேகரப்பெருமாள் / திருமழிசையாழ்வார் / தொண்டரடிப்பொடி}

2. பெரிய திருமொழி—திருமங்கையாழ்வார்

3. இயற்பா—பொய்கையார்,
பூதத்தார்,
பேயார்,
திருமழிசை,
நம்மாழ்வார்,
திருமஙகையாழ்வார்,
திருவரங்கத்தமுதனார்.

4. திருவாய்மொழி—நம்மாழ்வார்

(iii) பத்துப்பாட்டு :—

1. திருமுருகாற்றுப்படை—நக்கீரர்
2. பொருநராற்றுப்படை—முடத்தாமக்கண்ணியார்
3. சிறுபாணாற்றுப்படை—நற்றத்தனார்
4. பெரும்பாணாற்றுப்படை—உருத்திரன்கண்ணனார்
5. முல்லைப்பாட்டு—நப்பூதனார்
6. மதுரைக்காஞ்சி—மாங்குடிமருதனார்
7. நெடுநல்வாடை—நக்கீரர்
8. பட்டினப்பாலை—உருத்திரன்கண்ணனார்
9. குறிஞ்சிப்பாட்டு—கபிலர்
10. மலைபடுகடாம்—கௌசிகனார்.

(iv) எட்டுத்தொகை :—

1. நற்றிணை
2. குறுந்தொகை

3. ஐங்குறுநூறு
4. பதிற்றுப்பத்து
5. பரிபாடல்
6. கலித்தொகை
7. அகநானூறு
8. புறநானூறு.

(v) பதினெண்கீழ்க்கணக்கு :—

1. நாலடியார்—அநேகர்
2. நான்மணிக்கடிகை—விளம்பியநாகனார்
3. கார்நாற்பது—கண்ணன் கூத்தனார்
4. களவழிநாற்பது—பொய்கையார்
5. இனியதுநாற்பது—பூதஞ்சேந்தனார்
6. இன்னாநாற்பது—கபிலர்

7—11. ஐந்திணை :—
- ஐம்பது—மாறன்பொறையனார்
- எழுபது—மூவாதியார்
- திணைமொழிஐம்பது, கைந்நிலை } கண்ணன் சேந்தனார்
- திணைமாலை நூற்றைம்பது—கணிமேதாவியார்.

12. திருக்குறள்—திருவள்ளுவர்
13. திரிகடுகம்—நல்லாதனார்
14. ஆசாரக்கோவை—பெருவாயின்முள்ளியார்
15. பழமொழி—மூன்றுறை அரையனார்
16. சிறுபஞ்சமூலம்—மாமூலனார்
17. முதுமொழிக்காஞ்சி—புரிசைக்கிழவனார்
18. ஏலாதி—கணிமேதாவியார்

(vi) இதிகாசம் :—

1. இராமாயணம்
2. பாரதம்
3. சிவரகசியம்.

(vii) காவியம்:—

1. பஞ்சகாவியம்
   - சிந்தாமணி—திருத்தக்கதேவர்
   - சிலப்பதிகாரம்—இளங்கோவடிகள்
   - மணிமேகலை—கூலவாணிகன் சாத்தனார்
   - வளையாபதி— } தெரியவில்லை
   - குண்டலகேசி— } தெரியவில்லை
2. சூளாமணி—தோலாமொழித்தேவர்
3. இரகுவமிசம்—அரசகேசரி
4. நைடதம்—அதிவீரராமபாண்டியன்
5. நளவெண்பா—புகழேந்தி.
6. தகடூர் யாத்திரை—அரிசிற்கிழார், பொன்முடியார் etc.

(viii) புராணம்:—

1. கந்தபுராணம்—கச்சியப்பர்
2. உபதேசகாண்டம்—கோனேரியப்ப முதலியார்
3. வாயுசங்கிதை—வரகுணபாண்டியன்
4. பிரமோத்தரகாண்டம்—வரதுங்கராமபாண்டியன்
5. காசிகாண்டம் } அதிவீரராமபாண்டியன்
6. கூர்மபுராணம் } அதிவீரராமபாண்டியன்
7. இலிங்கபுராணம் } அதிவீரராமபாண்டியன்
8. கோயிற்புராணம்—உமாபதிசிவாசாரியர்
9. காஞ்சிப்புராணம்—சிவஞானயோகி
10. பிரபுலிங்கலீலை—சிவப்பிரகாசர்
11. சேதுபுராணம்—நிரம்பவழகியதேசிகர்
12. திருவிளையாடல்புராணம்—பரஞ்சோதிமுனி—வேம்
13. திருத்தணிகைப்புராணம்—கச்சியப்பமுனிவர் [பத்தூரார்
14. விருத்தாசலபுராணம்—ஞானக்கூத்தர்
15. சீறாபுராணம்—உமாறுப்புலவர்
16. வாதவூரர்புராணம்—கடவுள்மகாமுனிவர்
17. திருவானைக்காபுராணம்—கச்சியப்பமுனிவர்
18. கழுக்குன்றபுராணம்—அந்தகக்கவிராயர்
19. பாகவதபுராணம்—ஆரியப்புலவர்
20. குற்றாலதலபுராணம்—இராசப்பக்கவிராயர்

21. திருவாய்ப்பாடிபுராணம்—இராமகவிராயர்
22. சோழிப்புராணம்—அருணாசல கவிராயர்
23. அருணாசலபுராணம்
24. செவ்வந்திபுராணம்
25. திருவெண்காட்டுப்புராணம்
} —எல்லப்பநாவலர்
26. திருமுறைகண்டபுராணம்—உமாபதிசிவாசாரியர்
27. தெய்வானைபுராணம்—நல்லாப்பிள்ளை
28. கருணிப்புராணம்—நக்கீரர்
29. காளத்திபுராணம்—கருணைப்பிரகாசதேசிகர்
30. யோசேப்பு புராணம்—கூழங்கைத்தம்பிரான்
31. திருக்கூவபுராணம்—சிவப்பிரகாசர்
32. களத்தூர்புராணம்—சரவணப்பெருமாளையர்
33. திருவுறந்தை புராணம்
34. திருக்குடந்தைப் ,,
35. மாயூரப் ,,
36. திருத்துருத்திப் ,,
37. திருக்குறுக்கை வீரட்டப் ,,
38. திருவாளொளிப்புற்றூர் ,,
39. விளத்தொட்டி ,,
40. ஆற்றூர்ப் ,,
41. தனியூர்ப் ,,
42. மணிப்பட்டிக்கரைப் ,,
43. கோயிலூர்ப் ,,
44. கண்டதேவிப் ,,
45. குரைக்குடிப் ,,
46. வீரைவனப் ,,
47. திருமயிலைப் ,,
48. திருநாகைக்காரோண ,,
} மீனாட்சிசுந்தரம்பிள்ளை.
49. பெரியபுராணம்—சேக்கிழார்

(ix) வேதாந்தசாத்திரம்:—

1. கைவல்யநவநீதம்—தாண்டவமூர்த்தி
2. வேதாந்தசூடாமணி—சிவப்பிரகாசர்

3. வாசிட்டம்—வீரை யாளவந்தார்
4. ஈசுரகீதை
5. பிரமகீதை } தத்துவராயர்
6. பகவற்கீதை—சிபட்டர்
7. பிரபோதசந்திரோதயம்—திருவேங்கடசாமி

(x) ஐக்கியவாத சைவசாத்திரம் :—

1. வைராக்கிய சதகம்
2. வைராக்கிய தீபம் } சாந்தலிங்கதேசிகர்
3. அவிரோதவுந்தி
4. சிவஞானதீபம்
5. சித்தாந்தசிகாமணி } சிவப்பிரகாச முனிவர் சிவப்பிரகாச தேசிகர்
6. அத்துவிதவெண்பா
7. ஒழிவிலொடுக்கம்—கண்ணுடையவள்ளல்

(xi) சரியை, கிரியை, யோகம் :—

1. ஞானாமிர்தம்—வாகீசர்
2. சிவதருமோத்திரம்
3. சிவஞானபோதம் } மறைஞான சம்பந்தர்

(xii) சித்தாந்த சைவசாத்திரம் 14 :—

1. திருவுந்தியார்—திருவியலூர் உய்யவந்ததேவநாயனார்
2. திருக்களிற்றுப்படி—திருக்கடவூர்
3. சிவஞானபோதம்—மெய்கண்டதேவர்
4. சிவஞானசித்தியார்—அருணந்திதேவர்
5. இருபாஇருபஃது— ஷை
6. உண்மைவிளக்கம்—மனவாசகங்கடந்தார்
7. சிவப்பிரகாசம்
8. திருவருட்பயன்
9. வினாவெண்பா
10. போற்றிப்பஃறொடை
11. கொடிக்கவி } உமாபதிசிவம்
12. நெஞ்சுவிடுதூது
13. உண்மைநெறிவிளக்கம்
14. சங்கற்பநிராகரணம்

(xiii) பண்டாரசாத்திரம் 14:—

1. தசகாரியம்
2. சன்மார்க்கசித்தியார்
3. சிவாச்சிரமத்தெளிவு
4. சித்தாந்தப்பஃறொடை
5. சித்தாந்த சிகாமணி
6. உபாயநிட்டைவெண்பா
7. நிட்டைவிளக்கம்'
8. உபதேசவெண்பா
9. அதிசயமாலை
10. நமச்சிவாயமாலை

(1–10) } அம்பலவாண தேசிகர்

11. தசகாரியம்
12. உபதேச பஃறொடை

(11–12) } தக்ஷிணாமூர்த்தி தேசிகர்

13. தசகாரியம்—சுவாமிநாததேசிகர் (ஈசான தேசிகர்)
14. பஞ்சாக்கரப்பஃறொடை—பேரூர் வேலப்ப தேசிகர்

APPENDIX II.

Poets Alphabetically Arranged

பாவலர் அட்டவணை

1. அகஸ்தியர்
   - வைத்தியக்கும்மி
   - குணவாகடம்
   - வைத்தியசாரம்
   - நோயின்சாரம்
   - அமிழ்தசாரம்
   - அமுதகலைக்ஞானம்
   - பஞ்சகாவிய நிகண்டு
   - கன்மகாண்டம்
   - பூர்ணசூத்திரம்
   - சங்குசுத்தி
2. அஷ்டாவதானியார்
   - விறலிவிடுதூது
3. அதிவீரராமபாண்டியன்
   - நைடதம்
   - காசிகாண்டம்
   - இலிங்கபுராணம்

கூர்மபுராணம் [யந்தாதி
திருக்கருவை கலித்துறை
ஷை பதிற்றுப்பத்தந்தாதி
ஷை வெண்பாவந்தாதி
வெற்றிவேற்கை

4. அந்தகக்கவி வீரராகவ முதலியார்
கழுக்குன்றபுராணம்
கழுக்குன்றமாலை
செய்யூர்பிள்ளைத்தமிழ்

5. அபிராமிப்பட்டர்
அபிராமியந்தாதி

6. அப்பாவையர்
தாண்டவமாலை

7. அமிர்தகவிராயர்
இரகுநாத சேதுபதி ஒரு [துறைக்கோவை

8. அமிர்தசாகரமுனிவர்
காரிகை

9. அம்பலவாணகவிராயர்
அறப்பளீசுரர்சதகம்

10. அம்பலவாணதேசிகர்
தசகாரியம்
சன்மார்க்கசித்தியார்
சிவாச்சிரமத்தெளிவு
சித்தாந்தபஃறொடை
சித்தாந்தசிகாமணி
உபாயநிட்டைவெண்பா
உபதேசவெண்பா
நிட்டைவிளக்கம்
அதிசயமாலை
நமச்சிவாயமாலை
உயிரட்டவணை

11. அரசகேசரி
இரகுவமிசம்

12. அரிதாசர்
இருசமயவிளக்கம்

13. அருணகிரிநாதர்
கந்தரநுபூதி
கந்தரலங்காரம்
கந்தரந்தாதி
வேதவிருத்தம்
திருவகுப்பு
திருப்புகழ்
உடற்கூற்று

14. அருணந்திசிவாசாரியர்
சிவஞானசித்தியார்
இருபாஇருபஃது

15. அருணாசல கவிராயர்
அசோமுகிநாடகம்
சீகாழிக்கோவை
சீகாழிப்புராணம்
அநுமார்பிள்ளைத்தமிழ்
இராமநாடகம்

16. அருணாசலமுதலியார்
சிதம்பரம் சிவகாமியம்மை [பதிகம்
ஐந்துகட்டளைக்கலித்துறை

மாசிலாமணி சர்ப்திகம்
கொடியிடைமாலை

17. அருளாள்பெருமாள்
பிரமேயசாரம்

18. அலியார் புலவர்
இந்திராயன் படைப்போர்
இபுனியந்தன் படைப்போர்

19. அவிநயனார்
அவிநயம்

20. அனந்தபாரதிஐயங்கார்
யானைமேலழகர் நொண்டி [சிந்து
உத்தரராமாயண கீர்த்தனை
தேசிகப்பிரபந்தம்
பாகவதசமஸ்தகந்தநாடகம்
மருதூரவெண்பா
முப்பாற்றிரட்டு

21. ஆண்டிப்புலவர்
உரையறிநன்னூல்
ஆசிரியநிகண்டு

22. ஆரியப்புலவர்
பாகவதபுராணம்

23. ஆளவந்தார்
ஞானவாசிட்டம்

24. ஆறுமுகசுவாமிகள்
நிஷ்டானுபூதி

25. ஆறுமுகசுவாமிகள்
ஏகாம்பரநாதர்விருத்தம்

26. ஆறுமுகத்தம்பிரான்
செகவுற்பத்தி
இரட்சகர் அவதாரம்
மோட்சம்
நரகம்
வாழ்த்து

27. ஆறுமுகநாவலர்
பாலபாடம்
சைவவினாவிடை
இலங்கை பூமிசாத்திரம்
இலக்கணச்சுருக்கம்
பெரியபுராணவசனம்
சிதம்பரமான்மியம் [ணம்
தேவகோட்டைத்தலபுரா

28. இடைக்காடர்
ஊசிமுறி
அறுபது வருஷப்பலன்

29. இரட்டையர்
ஏகாம்பர நாதருலா

30. இராசப்பக் கவிராயர்
குற்றாலக் குறவஞ்சி
குற்றால தலபுராணம்

31. இராம கவிராயர்
திருவாய்ப்பாடி புராணம்
சாரப்பிரபந்தம்

32. இராமசுவாமி ஐயர்
அல்லி நாடகம்

33. இராமசந்திர கவிராயர்
சகுந்தலை விலாசம்
பாரத விலாசம்

இரணியவாசகப்பா
தாருகாவிலாசம்
இரங்கன் சண்டைநாடகம்
நவெழுத்தலங்காரம்
சத்தபங்கி
நவபங்கி
திரிபங்கி

34. இராமானுஜக்கவிராயர்
காண்டிகை
பார்த்தசாரதிமாலை
வேங்கடவனுபூதி
வரதராசப்பெருமாள் பதிற்
[றுப் பத்தந்தாதி

35. இராமநாதர்
துடிநூல்

36. இராமபாரதி
ஆத்திசூடிவெண்பா

37. இராமலிங்கஐயர்
சந்தானதீபிகை

38. இராமலிங்கம்பிள்ளை
அருட்பா

39. இரேவணசித்தியர்
இரேவணசித்தியசாத்திரம்

40. இளம்பூரணர்
இளம்பூரணம்

41. இறையனார்
அகப்பொருள்

42. இன்பகவி
கச்சேரிமுதலியார்குறவஞ்சி

43. உபேந்திராசிரியர்
சினேந்திரமாலை

44. உமாபதிசிவாசாரியர்
திருத்தொண்டர் புராணசா
கோயிற்புராணம் [ரம்
திருவருட்பயன்
வினாவெண்பா
போற்றிப்பஃறொடை
கொடிக்கவி
நெஞ்சுவிடுதூது
உண்மைநெறிவிளக்கம்
சங்கற்பநிராகரணம்
திருமுறைகண்ட புராணம்
திருப்பதிக்கோவை
சிவபுண்ணியத்தெளிவு

45. உமாருப்புலவர்
சீறாபுராணம்

46. உய்யவந்ததேவநாயனார்
திருவுந்தியார்

47. உரோமரிஷிநாயனார்
நூறுஐந்நூறு
பஞ்சபக்ஷிசாத்திரம்

48. உலகநாதர்
உலகநீதி

49. ஐயடிகளாடவர்கோன்
திருவெண்பா

50. ஒட்டக்கூத்தர்
ஈட்டியெழுபது
இராமாயணம்

51. ஒப்பிலாமணிதேசிகர்
சிவரகசியம்

52. ஔவையார்
ஆத்திசூடி
கொன்றைவேந்தன்
மூதுரை
நல்வழி
கல்வியொழுக்கம்
அசதிக்கோவை
நன்னூர்க்கோவை
நானமணிக்கோவை
அருந்தமிழ்மாலை
தரிசனப்பத்து
ஞானக்குறள்
பந்தனந்தாதி

53. கச்சியப்பர்
கந்தபுராணம்

54. கச்சியப்பமுனிவர்
விநாயகபுராணம்
சென்னை விநாயகர்பிள்ளைத் [தமிழ்
வண்டுவிடுதூது
கச்சி பதிற்றுப்பத்தந்தாதி
பஞ்சாக்கரவந்தாதி
திருவானைக்காபுராணம்
தணிகைப்புராணம்
தணிகையாற்றுப்படை

55. கடவுண மாமுனிவர்
வாதவூரர்புராணம்

56. கடிகைமுத்துப்புலவர்
சமுத்திரவிலாசம்
திக்குவிஜயம்
திருவிடைமருதூரந்தாதி

57. கணபதி ஐயர்
வாளபிமன் னாடகம்
வயித்திலிங்கக்குறவஞ்சி
மலைய கந்தினிநாடகம்
அலங்காரரூபநாடகம்
அதிரூபவதிநாடகம்

58. கணபதிகுருக்கள்
கப்பற்பாட்டு

59. கணபதிதாசர்
நெஞ்சறிவிளக்கம்

60. கண்ணுடையவள்ளல்
ஒழிவிலொடுக்கம்
கச்சிமாலை
மாயாப்பிரலாபம்

61. கந்தப்பையர்
திருத்தணிகாசலவனுபூதி
வேல்பத்து
முருகன்தாலாட்டு
தயாநிதிமாலை
பிள்ளைத்தமிழ்
கலம்பகம்
மாலைவெண்பா
சிலேடை வெண்பா
வெண்பாவந்தாதி
சந்திநிமுறை
ஸ்தலபுராணம்
வேலாயுதசதகம்
சிலேடையந்தாதி

அபிஷேகமாலை
பழமலையந்தாதியுரை
திருச்செந்தில் நிரோட்ட
[யமகவந்தாதியுரை

62. கபிலர்
அகவல்
இன்னாநாற்பது

63. கம்பர்
இராமாயணம்
சடகோபரந்தாதி
சரஸ்வதிமாலை
சோழக்குறவஞ்சி
சிலையெழுபது
ஏரெழுபது
திருக்கைவிளக்கம்

64. கருணைப்பிரகாச தேசி
கர்
இஷ்டலிங்க அகவல்
காளத்திபுராணம்

65. கருணையானந்தஸ்வாமி
குருநாதர்சதகம்

66. கல்லாடர்
கல்லாடம்

67. கவிராஜபண்டிதர்
சௌந்தரியலகரி

68. காக்கைபாடினியார்
காக்கைபாடினியம்

69. காங்கேயர்
உரிச்சொல்நிகண்டு

70. காசிவிசுவநாத முதலியார்
யாப்பிலக்கணவினாவிடை
இடம்பாசாரிவிலாசம்
பாகசாஸ்திரம்
சதுர்வேததாற்பரிய சங்கிர
தாசில்தார்விலாசம் (கம்
தாலூகாவிலாசம்

71. காசிநாதப்புலவர்
தாலபுராணம்

72. காரியார்
கணக்கதிகாரம்

73. காளமேகம்
திருவானைக்காவுலா
சரஸ்வதிமாலை

74. கிருஷ்ணஐயர்
சிவகாமியம்மைபிள்ளைத்தமிழ்

75. குகைநமச்சிவாயர்
அருணகிரியந்தாதி

76. குணசாகரர்
காரிகையுரை

77. குணவீரபண்டிதர்
நேமிநாதம்
வெண்பாப்பாட்டியல்

78. குமரகுருபரசுவாமிகள்
குமரர்கலிவெண்பா
மீனாட்சிபிள்ளைத்தமிழ்
பண்டாரமும்மணிக்கோவை
சிதம்பரமும்மணிக்கோவை
முத்துக்குமாரசாமிபிள்ளைத்
காசிக்கலம்பகம் [தமிழ்

சிதம்பரச் செய்யுட்கோவை
நீதிநெறிவிளக்கம்

79. குமரகுருபரதேசிகர்
ஞானக்குறவஞ்சி

80. குமாரசுவாமிதேசிகர்
குமாரசுவாமீயம்

81. குருபாததாசர்
குமரேசசதகம்

82. குலசேகரபாண்டியன்
அம்பிகைமாலை

83. குலசேகரப்பெருமாள்
முகுந்தமாலை

84. கூழங்கைத்தம்பிரான்
யோசேப்புப்புராணம்

85. கொங்கணர்
கொங்கணர்ஞானம்

86. கோரக்கநாதர்
கோரக்கர்வைப்பு

87. கோனேரியப்பமுதலியார்
கந்தபுராணம்

88. சங்கரநமச்சிவாயர்
நன்னூலுரை

89. சங்கராசாரியார்
சிவானந்தலகரி
உடலறிவிளக்கம்
நாதாந்தவிளக்கம்

90. சட்டைமுனி
ஞானநூறு
கல்பநூறு
வாதநிகண்டு
சடாட்சரக்கோவை

91. சண்முகஞானியார்
முருகரந்தாதி

92. சந்திரசேகர கவிராஜ பண்டிதர்
வருஷாதிநூல்

93. சிவப்பிரகாசர்
பிரபுலிங்கலீலை
திருக்கூவபுராணம்
சிவநாம மகிமை
சோணசைலமாலை
வேங்கைக்கலம்பகம்
ஷை உலா
ஷை கோவை
ஷை யலங்காரம்
திருச்செந்திலந்தாதி
நால்வர்நான்மணிமாலை
கைத்தலமாலை
சித்தாந்தசிகாமணி
வேதாந்தசூடாமணி
தர்க்கபாஷை
சதமணிமாலை
நிரஞ்சனமாலை
இஷ்டலிங்கப்பெருங்கழி [நெடில் விருத்தம்
ஷை க்குறுங் ஷை
அபிஷேகமாலை
நன்னெறி
சோணிகலித்துறை

பிக்ஷாடனநவமணிமாலை
துறைசைவெண்பா

94. சரவணப்பெருமாளையர்
இயற்றமிழ்ச்சுருக்கம்
அணியியல்விளக்கம்
சோனதீபிகை
நான்மணிமாலை
களத்தூர்புராணம்

95. சரவணதேசிகர்
வீட்டுநெறியுண்மை

96. சரவணமுத்துப்புலவர்
வேதாந்த சுயஞ்சோதி
ஆத்மபேதப்பிரகாசிகை

97. சருக்கரைப்புலவர்
மதீனத்தந்தி

98. சவாதுப்புலவர்
ஆண்டவர்பிள்ளைத்தமிழ்

99. சாந்தகவிராயர்
இரங்கேசர்வெண்பா

100. சாந்தலிங்ககவிராயர்
தண்டலையார்சதகம்
பழமொழிவிளக்கம்

101. சாந்தலிங்கதேசிகர்
நெஞ்சுவிடுதூது
வைராக்கியசதகம்
வைராக்கியதீபம்
கொலைமறுத்தல்
அவிரோதவுந்தியார்

102. சிதம்பரதேசிகர்
தோத்திரமாலை
உபதேசவுண்மை
உபதேசவுண்மைக்கட்டளை
நெஞ்சுவிடுதூது
பஞ்சாதிகாரவிளக்கம்

103. சிவஞானதேசிகர்
கதிர்காமவேலர்திருவருட்பா

104. சிவஞானமுனிவர்
தொல்காப்பிய சூத்திரவி
[ருத்தி
இலக்கணவிளக்கச்சூறாவளி
தருக்கசங்கிரகம் or
தருக்கசங்கிரகதீபிகை
அன்னம்பட்டியம்
காஞ்சிபுராணம் [ண்பா
சோமேசர் முதுமொழிவெ
திருவேகம்பா ஆனந்தக்களி
[ப்பு
திருத்தொண்டர் திருநாமக்
பஞ்சாக்ஷரமாலை [கோவை
திராவிடமகாபாஷ்யம்
திருவேகம்பரந்தாதி

105. சிவவாக்கியர்
சிவவாக்கியம்

106. சிவாக்கிரயோகியர்
சித்தாந்ததீபிகை
வேதாந்ததீபிகை
தத்துவதரிசனம்
பஞ்சராத்திரமதசபேடிகை

107. சிற்றம்பலநாடிகள்
துகளறுபோதம்

173. பூதத்தாழ்வார்
அன்பேதகழியா

174. பெருந்தேவனார் I
(வைணவர்)
(சங்க) பாரதம்

175. பெருந்தேவனார் II
ஷை
கவிசாகரம்

176. பெருந்தேவனார் III
(சமணர்)
வீரசோழியவுரை

177. பொய்யாமொழிப்புலவர்
தஞ்சைவாணன்கோவை

178. மீபாகர்
நிகண்டு

179. மழவைமகாலிங்கஐயர்
போதவசனம்
அருணாசலபுராணஉரை
இலக்கணம்
நச்சினார்க்கினியப்பதிப்பு

180. மச்சமுனி
வாதநிகண்டு
மச்சமுனிவைப்பு

181. மணவாளதாசர்
கோயிற்கலம்பகம்

182. மணவாளமாமுனி
ஆர்த்திப்பிரபந்தம்
திருவாய்மொழிநூற்றந்தாதி
உபதேசரத்தினமாலை

183. மண்டலபுருடர்
சூடாமணிநிகண்டு [யான்
சூடாமணி உள்ளமுடை

184. மஸ்தான்சாய்பு
பாடல்
திறிஸ்துமதகண்டனவச்சிர
[கண்டம்

185. மதாற்சாய்பு
மிஹ்றாசுநாமா

186. மதுரகவி
திருக்கேசுரநொண்டி

187. மயில்வாகனப்புலவர்
புலியூரந்தாதி

188. மறைஞான சம்பந்தர்
சிவதருமோத்திரம்

189. மனவாசகங்கடந்தார்
உண்மைவிளக்கம்

190. மாணிக்கவாசகர்
திருவாசகம்
திருச்சிற்றம்பலக்கோவை

191. மாரிமுத்தாப்பிள்ளை
புலியூர்வெண்பா
சிதம்பரேசுரர் விறலிவிடு
[தூது

192. மார்க்கசகாயதேவர்
முருகன்பிள்ளைத்தமிழ்

193. மீனாட்சிசுந்தரம்பிள்ளை
திருநாகைக்காரோண புரா
[ணம்
திருவானைக்கா அகிலாண்ட
நாயகி பிள்ளைத்தமிழ்

122. ஞானக்கூத்தர்
 விருத்தாசலபுராணம்
123. ஞானப்பிரகாசதேசிகர்
 பிரமாணதீபிகை
 சித்தாந்தசிகாமணி
124. தக்ஷிணமூர்த்தி
 தசகாரியம்
 உபதேசபஃறொடை
125. தண்டியாசிரியர்
 தண்டியலங்காரம்
126. தத்துவராயர்
 சிவப்பிரகாசவெண்பா
 தத்துவாமிர்தம்
 திருத்தாலாட்டு
 பிள்ளைத்திருநாமம்
 வெண்பாவந்தாதி
 கலித்துறையந்தாதி
 சின்னப்பூவெண்பா
 தசாங்கம்
 இரட்டைமணிமாலை
 மும்மணிக்கோவை
 நான்மணிமாலை
 திருவடிமாலை
 ஞானவிநோதன்கலம்பகம்
 உலா
 சிலேடையுலா
 நெஞ்சுவிடுதூது
 கலிமடல்
 அஞ்ஞைவதைப்பரணி
 மோகவதைப்பரணி
 அமிர்தசாரவெண்பா
 திருவருட்கழன்மாலை
 போற்றிமாலை
 புகழ்ச்சிமாலை
 சசிவர்ணபோதம்
 பெருந்திரட்டு
 குறுந்திரட்டு
 பாடுதுறை
127. தன்வந்திரி
 நிகண்டு
 வைத்தியசிந்தாமணி
 கலைக்கியானம்
 சிமிட்டுரத்தினச்சுருக்கம்
128. தாண்டவமூர்த்தி
 கைவல்யநவநீதம்
129. தாண்டவராயமுதலி
 பஞ்சதந்திரம் [யார்
130. தாயுமானவர்
 பராபரக்கண்ணி
 பைங்கிளிக்கண்ணி
 என்னாட்கண்ணி
131. திருத்தக்கதேவர்
 சிந்தாமணி
 நரிவிருத்தம்
132. திருமங்கையாழ்வார்
 பெரியதிருமொழி
133. திருமழிசையாழ்வார்
 திருவந்தாதி
134. திருமூலநாயனார்
 திருமூலமந்திரம்
 குணவாகடநூல்

135. திருவள்ளுவநாயனார்
குறள்

136. திருவேங்கிடசாமி
பிரபோதசந்திரோதயம்

137. திருவேங்கிடஐயர்
உவமான சங்கிரகம்

138. தில்லைநாயகசோதிடர்
சாதகசிந்தாமணி

139. தேரையர்
சிகாமணிவெண்பா
நாடிக்கொத்து
கோயனுகாவிதி

140. தேவராயஸ்வாமிகள்
கந்தர்சஷ்டிக்கவசம்

141. தொண்டரடிப்பொடி
திருமால்திருப்பள்ளிஎழுச்சி

142. தொல்காப்பியர்
தொல்காப்பியம்

143. நக்கீரர்
திருமுருகாற்றுப்படை
பெருந்தேவபாணி
கருணிப்புராணம்
திருவெழுகூற்றிருக்கை

144. நச்சினார்க்கினியர்
நச்சினார்க்கினியம்

145. நடராஜர்
சாதாகாலங்காரம்

146. நமசிவாயத்தம்பிரான்
வினாவெண்பா } உரை
இருபாஇருபஃது }

147. நமசிவாயப்புலவர்
உலகம்மையந்தாதி

148. நம்பியாண்டார்நம்பி
திருவிரட்டைமணிமாலை
கலித்துறையந்தாதி
திருவந்தாதி
திருவுலாமாலை
திருக்கலம்பகம்
திருத்தொகை
திருமும்மணிக்கோவை
திருவேகாதசமாலை

149. நயனப்பமுதலியார்
(பதிப்பித்தநூல்கள்):
திருச்சிற்றம்பலக்கோவை
தஞ்சைவாணன்கோவை

150. நயினாமுகமதுப்புலவர்
முகைதீன்மாலை

151. நல்லாதனார்
திரிகடுகம்

152. நல்லாப்பிள்ளை
பாரதம்
தெய்வானைபுராணம்

153. நாராயணதாசர்
நாராயணசதகம்

154. நாராயணபாரதி
திருவேங்கடசதகம்

155. நாற்கவிராசநம்பி
அகப்பொருள்

156. நிரம்பவழகியதேசிகர்
சேதுபுராணம்

157. நெல்லைநாதர்
சிவராத்திரிபுராணம்

158. படிக்காசுப்புலவர்
தொண்டமண்டலசதகம்

159. பட்டினத்துப்பிள்ளை
கோயிற்றிருவகவல்
கச்சித்திருவகவல்
திருவேகம்பமாலை
உடற்கூற்றுவண்ணம்

160. பத்திரகிரியார்
புலம்பல்

161. பரஞ்சோதிமுனிவர்
திருவிளையாடல்
போற்றிக்கலிவெண்பா
பதிற்றுப்பத்தந்தாதி

162. பரிமேலழகர்
குறள்உரை

163. பவணந்திமுனிவர்
நன்னூல்

164. பாரதி
பாரதீயம்

165. பாலையானந்தஸ்வாமி
ஞானக்கும்மி
சச்சிதானந்தமாலை

166. பிங்கலர்
பிங்கலந்தைநிகண்டு

167. பிள்ளைப்பெருமாள்
ஐயங்கார்
ஊஞ்சற்றிருநாமம்
வேங்கடமாலை

168. பிள்ளைலோகாசாரியர்
அர்த்தபஞ்சகம்
திருவரங்கக்கலம்பகம்
திருவரங்கத்தந்தாதி
,, பதிற்றுப்பத்தந்தாதி
,, திருவரங்கத்துமாலை
திருவேங்கடமாலை
,, வந்தாதி

169. புகழேந்தி
நளவெண்பா
அல்லியரசிமாலை
பவளக்கொடிமாலை
புலந்திரன்களவுமாலை
சுபத்திரைமாலை
வித்துவான்குறம்
கர்னன்சண்டை
நல்லதங்காள்கதை
ஏணிஏற்றம்
காத்தவராயர்கதை

170. புத்தமித்திரர்
வீரசோழியம்

171. புலிப்பாணிமுனிவர்
சிதம்பரம்
ஜாலத்திரட்டு

172. பூதஞ்சேந்தனார்
இனியதுநாற்பது

108. சிற்றம்பலப்புலவர்
சின்னவிதூது

109. சுந்தரம்பிள்ளை
மனோன்மணீயம்
நூற்றொகைவிளக்கம்

110. சுப்பிரமணியமுனிவர்
துறைசைகோவை
கலைசைச்சிலேடைவெண்பா
சிதம்பரேசர்வண்ணம்
பஞ்சரத்னமாலை
திருக்குற்றாலசித்திரசபைத்
[திருவிருத்தம்
திருச்சிற்றம்பல தேசிகர்
[சிந்து
அம்பலவாணதேசிகர் ஆனந்
[தக்களிப்பு
திருத்தணிகைதிருவிருத்தம்
சுப்பிரமணியர் திருவிருத்தம்

111. சுப்பிரமணிய வேதியர்
பிரயோகவிவேகம்

112. சுப்பிரமணியபண்டிதர்
சிவராட்சாமிர்தம்

113. சுவாமிநாததேசிகர்
இலக்கணக்கொத்து
தசகாரியம்

114. சூடிக்கொடுத்த நாச்சி
யார், ஆண்டாள்
திருப்பாவை
திருமொழி

115. சூரியநாராயண சாத்
திரியார்
ரூபாவதி
கலாவதி
மானவிஜயம்
தனிப்பாசுரத்தொகை
தமிழ்வரலாறு
மதிவாணன்கதை
பாவலர்விருந்து
நாடகவியல்

116. செகராஜசேகரன்
செகராஜசேகரம்

117. சேக்கிழார்
திருத்தொண்டத்தொகை
தொண்டர் (பெரிய)
[புராணம்

118. சேந்தனார்
திவாகரம்

119. சேரமான்பெருமான்
மும்மணிக்கோவை
பொன்வண்ணத்தந்தாதி
திருவந்தாதி
திருக்கைலாசஞானவுலா

120. சேனாதிராயமுதலியார்
ஊஞ்சல்
நல்லைக்குறவஞ்சி

121. சேனாவரையர்
சிவசிவவெண்பா

திருத்துவத்துறைப் பெருந்
தவப்பிராட்டி ஷை
திருவுறந்தை காந்திமதியம்
மன் ஷை
திருப்பெருமணநல்லூர்திரு
நீற்றம்மை ஷை
திருக்குடந்தை மங்களாம்பி
கை ஷை
காரன்னபுரப்பாகம்பிரியாள்
ஷை
திருவெண்காட்டுப் பெரிய
நாயகியம்மை ஷை
திருவிடைகழிமுருகர் ஷை
திருவாவடுதுறை அம்பல
வாணதேசிகர் ஷை
வாட்போக்குக் கலம்பகம்
துறைசை ஷை
திருத்தில்லையமகவந்தாதி
திருச்சிராப்பள்ளி ஷை
திருக்குடந்தைத்திரி ஷை
திருவானைக்காத்திரி ஷை
பட்டீச்சுரப்பதிற்றுப்பத்தந்
பூவளூர்ப் ஷை [தாதி
பாலைவனப் ஷை
தண்டபாணி ஷை
திருஞானசம்பந்தர் ஷை
எறும்பீச்சரம்வெண்பா
திருவானைக்காமாலை
திருக்கலைசைமாலை
திருவா. சுப்பிரமணியதேசி
கர்மாலை

திருஞானசம்பந்தானந்தக்
களிப்பு [சிகர்மாலை
திருமயிலைசச்சிதானந்ததே
திருவுறந்தைப் புராணம்
திருக்குடந்தைப் ஷை
மாயூர ஷை
திருத்துருத்தி ஷை
திருக்குறுக்கைவீரட்ட ஷை
திருவாளொளிப்புற்றூர் ஷை
விளத்தொட்டி ஷை
ஆற்றூர் ஷை
தனியூர் ஷை
மணிபட்டிக்கரை ஷை
கோயிலூர் ஷை
கண்டதேவிப் ஷை
குரைக்குடிப் ஷை
வீரைவனப் ஷை
திருமயிலைப் ஷை
காசிரகசியம் ஷை
திருவாரூர்த்தியாகராசர்லீலை
காழிக்கோவை
திருவிடைமருதூர்உலா

194. முகம்மதுசைன்
பெண்புத்திமாலை
195. முத்தானந்தசாமி
ஞானமதியுள்ளான்
196. முத்துத்தாண்டவர்
முத்துத்தாண்டவர்பதம்
197. மெய்கண்டதேவர்
சிவஞானபோதம், வார்த்தி
கம்

198. வண்ணக்களஞ்சியப் புலவர்
முகையதீன்புராணம்

199. வரதபண்டிதர்
சிவராத்திரிபுராணம்
ஏகாதசிப்புராணம்

200. வடமலைப்பிள்ளையன்
மச்ச புராணம்

201. வரதுங்கபாண்டியன்
பிரமோத்தரகாண்டம்

202. விசாகப் பெருமாளையர்
நன்னூல்காண்டிகை

203. வில்லிப்புத்தூரார்
பாரதம்
அழகரந்தாதி

204. வீரகவிராயர்
அரிச்சந்திரபுராணம்

205. வீராசாமிசெட்டியார்
விநோதரசமஞ்சரி

206. வென்றிமாலைகவிராஜர்
திருச்செந்தூர் தல புராணம்

207. வேதாந்ததேசிகர்
பரமபதசோபனம்

208. கம்-வேலப்பதேசிகர்
பதியலூர்ப் புராணம்

209. உம்-வேலப்பதேசிகர்
பஞ்சாக்கரப்பஃறொடை

210. வேதாசலம்பிள்ளை
சுவாமிவேதாசலம் மறைமலை யடிகள்.
ஆராய்ச்சித்திறனும் கட்டுரை வன்மையும் செந்தமிழ் நடையும் பொருந்தின நூல்கள்
முல்லைப்பாட்டு ஆராய்ச்சி
பட்டினப்பாலை ஷை
சிந்தனைக் கட்டுரைகள்
அறிவுரைக்கொத்து
பண்டைத்தமிழ் ஆரியர்
கோகிலாம்பாள் கடிதங்கள்
சாகுந்தல நாடகம்
குமுதவல்லி—நாக நாட்டரசி
தமிழர் நாகரிகம்
சைவ சித்தாந்த ஞானபோதம்
மாணிக்கவாசகர் வரலாறும் [காலமும்
திருவாசகவிரிவுரை
யோகநித்திரை

211. வேலையதேசிகர்
நல்லூர்ப்புராணம்
வீரசிங்காதனபுராணம்
இஷ்டலிங்கக்கைத்தலமாலை
நமச்சிவாயமாலை
பாரிசாதலீலை
மயிலத்திரட்டைமாலை

212. வைத்தியநாதநாவலர்
இலக்கணவிளக்கம்

APPENDIX III.

Tamil Literature.

M. A. Questions—1896.

1. (*a*) What authorities are accessible for the early history of Tamil Lireratnre? (*b*) What were the chief centres of literary activity in the Tamil Country, and what is considered to be the period of its golden age? Give facts in support of your answer, (*c*) What, according to tradition, is the origin of the Sangam and the Bench of Tamil Poets at Madura? Who was the leader or head of the first Sangam? How many Pandian kings reigned during the first Sangam period, and which of them patronised learning and authorship?

2. Name in chronological order the Chola kings who encouraged literary men. Which of them conquered a part of the Telugu Country, and when? Name the poem in which this conquest is celebrated, and describe the peculiarity of its metrical construction.

3. Give a list of those Jaina authors whose contributions to Tamil literature are of permanent value, mentioning the approximate date and subject-matter of each work.

4. How would you determine the epoch during which the struggle between the Saivites and Jains were going on, particularly in the Pandiyan Kingdom? What was their influence on literature? Illustrate your answer from two or three authors.

5. What is meant by வைதர்ப்ப நெறி and கௌட நெறி? Name the countries or districts in which the literary style was found, and quote a stanza to illustrate its peculiarity.

6. Name the prominent Tamil works current in the eleventh century and their respective authors. What is the

grammatical treatise in which these authors are cited? Substantiate your reply.

7. (a) "Poetry should be romantic in spirit and classical in form". Explain this and show how far the author of Jivaka-chintamani succeeded in attaining this ideal.

(b) Indicate the main difference in point of diction, metrical construction and other peculiarities between சிந்தாமணி and சிலப்பதிகாரம்.

8. What is your opinion of the historic value of புறநானூறு? It is said to bring out into relief the pictures of men and manners of the olden time. Illustrate this by reference to special passages.

9. (a) Mention four important Tamil works which are only translations or adaptations of Sanskrit and Kanarese compositions, and give a short account of their contents and of the character of the translations.

(b) In what poem of this class and within what limits is man admonished or advised by allegory?

10. (a) Who was the most prominent of Kamban's contemporaries? compare the merits and defects of their versification?

(b) What models had Kamban before him in the chief departments of his poetry? Estimate his merits as a poet of love and as a narrator of heroic deeds.

11. (a) Write the எட்டுத்தொகை. What do you know about the contents of ஏரெழுபது, ஈட்டியெழுபது and சிலையெழுபது? Mention the dates and names of their authors.

(b) Name the Tamil poetical works or parts thereof which resemble [i] Shakespeare's "Seven ages of man" [ii]

Collins's "Ode to Passions" [iii] Arnold's Idyll on "How Death came into the World?"

12. (*a*) How old is the Kural? Assign reasons for your answer. Mention one or two facts to show how universally esteemed its ethical teaching is.

(*b*) What views does its author advocate respecting. [i] The doctrine of human freedom and fatalism. [ii] Love as a principle of domestic life. [iii] Character and conduct. [iv] The doctrine of retribution?

(*c*) Speaking of the Kural, a critic says: "The mingling of western ideas with an original Hindu philosophy accounts for the loftiness of some of the teaching and the gnostic character of tihs philosophy of the Hindu weaver-poet of Southern India." What historical reasons are there for or against this statement? Quote the passages or give references in support of your answer.

13. Quote a line or two from *அரிச்சந்திர புராணம்*, *ஆசாரக் கோவை*, *கைவல்லிய நவநீதம்* and *நைடதம்*, noting opposite to each work the probable date, the name of its author, and its suject-matter.

14. Write brief notes about the undermentioned authors, mentioning their places of birth, or probable dates: *சேக்கிழார்*, *சேந்தனார்*, *சேரமான்*, *இரட்டையர்*, *தத்துவராயர்*, *பரஞ்சோதி*, *படிக்காசுப்புலவர்*, *சிவப்பிரகாச ஸ்வாமி*, *பெரியாழ்வார்* and *காளமேகம்*. Which of these writers was most skilful as a satirist? Estimate generally the style and value of his poetical remains.

15. In the olden time, what answered in the Tamil land the purposes of the modern literary Reviews of new works and of Local Boards? Illustrate your answer.

1897.

16. (*a*) "The highest rank in Tamil literature which has been reached by a Brahmin is that of a commentator." Examine this statement with reference to the value of contributions to Tamil literature by Baahmin authors.

[*b*] Name six Kings and six Vaisyas that were poets.

17. [*a*] Criticise the statements contained in the following extract: "Budhamittra (a Buddhist of the Chola country, and apparently a native of Malakuta or Malaikurram) wrote in the eleventh century a Tamil grammar in verse, with a commentary by himself, which he dedicated to the then reigning Chola king and called after him *Vira Soliyam.*" (South Indian Palaeography).

[*b*] In what metre is the grammar mentioned in the foregoing extract composed?

[*c*] Mention, with the names of the authors, three other grammars composed in the same metre and also two grammars in வெண்பா metre.

18. [*a*] How do you explain the fact that, in the commentary by "நக்கீரர்" on "இறையனாரகப்பொருள்", most of the illustrative stanzas refer to a Pandiya who lived several centuries after நக்கீரர்?

[*b*] Show your acquaintance with this commentary by referring to a couplet from குறள் or a stanza from சிலப்பதிகாரம் quoted therein.

19. Give a short account of the patrons of Tamil poets known as "கடையெழுவள்ளல்."

20. [*a*] Mention the names of some Tamil works which came into existence during the rule of Pallava Rajas at

Conjeevaram. Which of these kings was the author of one of the works comprised in “சைவத்திருமுறை”?

[*b*] Name two poets connected with each of the following mutts and all the works composed by each of them: திருவாவடுதுறை, தருமபுரம் and திருவண்ணாமலை.

21. [*a*] “இராமாநுஜ நூற்றந்தாதி”, “சடகோப ரந்தாதி” Which of these is the older? Give reasons for your answer.

[*b*] Name some Tamil writers that have written commentaries on their own works.

22. Enumerate, with approximate date, the various contributions to Tamil literature by Jaina and Buddist authors.

23. கபிலர், கிரம்பவழுதியார், எல்லப்பநாவலர், அரசகேசரி, சிவப்பிரகாசர், தத்துவராயர், ஒட்டக்கூத்தர். Give a complete list of the writings of the above-mentioned authors with a specimen verse from each of them.

24. (*a*) What, according to a celebrated medical commentator and critic, are the general characteristics of the பதினெண் கீழ்க் கணக்கு?

(*b*) With reference to any eight of these works, give, in a tabular form, the names of their authors, the sujeot-matter thereof, and a specimen verse from each of them.

(*c*) What evidence can you bring forward to prove that திருக்குறள் is one of the பதினெண் கீழ்க்கணக்கு? By what name was it known during the time of its author?

1898

25. Name the works that are known as ‘மேற்கணக்கு,’ and mention, as laid down in any standard work on பாட்டியல்

or well-known commentary, the main points of difference between these works and those known as 'கீழ்க்கணக்கு.'

26. Dr. Pope remarks, "I have often been tempted to exclaim, when noticing how much less the authors of the Naladiar are able to say in a quatrain than Thiruvalluvar in a couplet.' 'By how much is half greater than the whole?'" Illustrate this observation by quoting two or three distichs from திருக்குறள் and comparing them with quatrains of similar import from நாலடியார்.

27. (a) Give a list of the metrical lexicons in the Tamil language with the name of their authors.

(b) Classify them according to the metres—வெண்பா, ஆசிரிய விருத்தம், கட்டளைக் கலித்துறை and நூற்பாவகவல் in which they are composed.

(c) Name [i] the earliest of these lexicons, [ii] the lexicon referred to in பவணந்தி's நன்னூல், [iii] that which refers to Krishna Rayar of Vijayanagar in laudatory terms, and [iv] that which treats the words in alphabetical order like the dictionaries of these days. [Mere glossaries of terms relating to special subjects like medicine or philosophy need not be mentioned.]

28. Name the earliest separate treatise on Rhetoric. Shew, as clearly as you can, that this is a different work from தண்டியலங்காரம். By whom was மாறனலங்காரம் composed and when?

29. Show by quotations from standard works or otherwise, that கம்பர் was a later poet than திருமங்கையாழ்வார்.

30. உமாபதி சிவாசாரியர் states in his சேக்கிழார் புராணம் that of the தனித்திருத்தொண்டர் eight were "இயல்வல்லோர்

Name these eight authors, and saywhich of them are referred to in the following passage:—

> "வழுத்தினர்க்குப் போதவினியதொரு பொன்வண்ணத் தந்தாதி
> யாதி வுலாவோ டமைத்தோனும்—கயிலைதனிற்
> றன்றாள் படாமற் றலையா னடந்துபோ
> யந்தாதி யாற்புகழ்ந்த வம்மையும்." (ஏகாம்பரநாதருலா)

31. State the general characteristics of the classes of compositions knows as *ஆற்றுப்படை*, *பரணி*, *பிள்ளைத்தமிழ்*, *நான்மணிக்கோவை*, *உலா* and *மடல்*, and mention the work in each of these classes which you consider the best. Name also a *பரணி* on a metaphysical subject, and an *ஆற்றுப்படை* composed within the last two hundred years.

32. Write a critical analysis, not exceeding two pages, of *மதுரைக்காஞ்சி*, *நெடுநல்வாடை* or *வஞ்சிக்காண்டம்* of *சிலப்பதிகாரம்*.

33. In what way are the following places connected with Tamil authors or works? *திருக்கோட்டியூர்*, *திருவொற்றியூர்*, *துறைமங்கலம்*, *அம்பல்*, *சனகாபுரம்*, *கருவை* and *தகடூர்*.

34. Name the authors of *திருவருட்பயன்*, *முதுமொழிக் காஞ்சி*, *திருவானைக்காவுலா*, *அமலனாதிப்பிரான்*, *யாப்பருங்கலம்*, *புறப்பொருள் வெண்பாமாலை*, *காளத்தி புராணம்*, *காஞ்சிப்புராணம்* and *கந்தபுராணம்*.

35. Write what you know of *குணவீர பண்டிதர்*, *பொன் முடியார்*, *அருணந்தி சிவாசாரியர்*, *மணவாள மாமுனி*, *கண்ணுடைய வள்ளல்*, *எல்லப்ப நாவலர்*, *சிவஞான முனிவர்*, *சீத்தலைச்சாத்தனார்*, *நாற்கவிராஜநம்பி* and *புத்தமித்திரர்*.

36. Name the poets referred to in the following extracts:—

(a) "பாவெனப் படுவதுன் பாட்டே
பூவெனப் படுவது பொறிவாழ் பூவே."

(b) "கந்தரனு பூதிபெற்றுக் கந்தரனுபூதி செய்த
வெந்தை யருணடி யிருக்குகா ளெங்கானோ."

(c) "மன்னிய பேரிருள் மாண்டபின் கோவலுள் மாமலராள்
தன்னொடு மாயனைக் கண்டமை காட்டுந் தமிழ்த்
தலைவன்."

(d) "பணிகொண்ட முடவுப்படப்பாய்ச் சுருட்டிப்
பணைத்தோ ளெருத்தலைப்பப்
பழமறை கண் முறையிடப் பைந்தமிழ்ப் பின்சென்ற
பச்சைப் பசுங்கொண்டலே."

(e) "வம்பனொருவனூர் மண்மழை யதனை
லழியவோர் புலவ னறைந்தான் றமிழே."

37. Quote or give the substance of any one of the three stanzas referred to in the following passage:

(a) கற்றாவிற் காட்டிக் கரைதுறை
நற்றாயிற் காட்டிப் புகழ்கலை
கற்றார்சொற் கேட்கத் தனிவழி—வருவோனே.

(b) அஞ்சொன் முதுதமிழ் நால்வேந்தர் வைகுமவை
யிலெனவை
செஞ்சொற் புனைசின்ற வேளாளர் வைகுஞ் சிறப்
புடைத்தால்
விஞ்சிய வேழ முடைத் தென்னும் பாடல் விளம்பிப்
பின்னும்
வஞ்சி வெளிய வெனும்பா மொழி தொண்டை
மண்டலமே.

1899

38. "Tamil literature now extant does not carry the history of the language beyond the ninth or tenth century A. D.; but Greek writings trace it at any rate to the beginning of the Christian era." Discuss this statement with reference to Dravidian languages you have studied.

39. Write a paragraph on the influence of Sanskrit on Dravidian literature, and the reflex action of the latter on the former, particularly after the Buddhist period.

40. State what you gather from ancient Tamil literature regarding the extent of the territories owned by Chera, Chola, Pandya Kings, their capitals, principal mountains and rivers, together with the special designations of their horses, the kinds of garlands they wore, the devices of their banners, and their respective descent.

41. (*a*) Mention the various inconsistencies we meet with if we adopt the theory that கல்லாடம் is a சங்கச் செய்யுள்.

(*b*) Prove that நச்சினார்க்கினியர் could not have been the author of the commentary, now in vogue, of திருச்சிற்றம்பலக் கோவையார்.

(*c*) How old are கட்டளைக் கலித்துறை and விருத்தப்பா? Which of these is the older? What are the oldest classical works written in these metres?

42. (*a*) What classes of composition in Tamil correspond to the pastorals, love sonnets, odes, elegies and lyrics in English?

(*b*) What is the prominent defect noticeable in the diction of the Tamil நாடகம்? How is it generally accounted for?

(*c*) Which of the persons referred to in திருத்தொண்டத்தொகை are authors?

(*d*) Of the two poets சேக்கிழார் and கம்பர், who is the later poet? Give reasons for your answer.

43. (*a*) Sketch briefly the subject matter of any two of the following works: கலிங்கத்துப்பரணி, பிரபுலிங்க லீலை, and மணிமேகலை.

(b) Name the authors that composed the different parts of நாலாயிரப் பிரபந்தம்.

(c) What inference can be drawn about the alleged destruction of கடைச்சங்கம் from the fact that the authors of இறையனு ரகப்பொருளுரை and மணிமேகலை quote passages from திருவள்ளுவர்?

44. [a] Mention briefly the circumstances that led to the composition of any *six* of the following works:—

களவழி நாற்பது, சங்கற்ப நிராகரணம், மணிமேகலை, கந்தரந் தாதி, குறிஞ்சிப்பாட்டு, முத்துக்குமாரசாமிப் பிள்ளைத்தமிழ், சிவ ஞான தீபம், திருச்சிற்றம்பலக் கோவையார், பெருந்தேவபாணி, சட கோபரந்தாதி and மூதற்றிருவந்தாதி.

[b] In what connection are the following personages referred to in Tamil literature? அதங்கோட் டாசான், கோப் பெருஞ்சோழன், நந்தி, பாரி and நெல்வேலிவென்ற நெடுமாறன்.

45. [a] Explain, as concisely as possible, each of the following kinds of poetry:—புறநிலை வாழ்த்து, உழத்திப்பாட்டு, எழு கூற்றிருக்கை, கையறுநிலை and அநுராகமாலை.

[b] Who are the authors of the following works? கார் நாற்பது, திருக்களிற்றுப்படியார், மதுரைக்காஞ்சி, பெரியதிருமடல், ஆமாத்தூர்க் கலம்பகம், பழமொழி and இருபாவிருபஃது.

[c] Name the works of the following authors:—பொய் யாமொழிப்புலவர், கச்சியப்ப முனிவர், உமாபதி சிவாசாரியர், வீரமா முனிவர் and பிள்ளைப்பெருமாளையங்கார்.

46. On what occasions and by whom were the following verses composed?

1. "உங்களிலே யானொருவ னொவ்வுவனோ வொவ்வேனோ
திங்கட் குலனறியச் செப்புங்கள்"

2. "கருங்காலிக் கட்டைக்கு நாணாக்கோடாலி யிருங்கத
லித்தண்டுக்கு நாணும்"

3. "தண்ணீருங் காவிரியே தாரவேந்தன் சோழனே
மண்ணாவதுஞ் சோழ மண்டலமே—பெண்ணாவா
ளம்பொற் சிலம்பி யரவிந்தத் தாளணியுஞ்
செம்பொற் சிலம்பே சிலம்பு."

4. "நாராய் நாராய் செங்கா ணாராய்
பழம்படு பனையின் கிழங்கு பிளந்தன்ன
பவளக் கூர்வாய் செங்காணாராய்.

5. "வின்கொண்ட செந்தணலாய் வேகுதே யையையோ
மண்டின்ற பாண மென்றவாய்."

1900

47. "The opinion generally received is that there was no Tamil literature before the ninth century A. D. But the fact appears to be that all that was original and excellent in the literature of the Tamils was written before the ninth century, and what followed was for the most part a base imitation or translation of Sanskrit works." Examine this statement, illustrating your answer by a reference to the poems with which you are most familiar.

48. Give a brief account of the Tamil works, now extant, composed prior to Tiruvalluvar's Kural, pointing out their chief characteristics in manner and matter.

49. To what do you attribute the extreme popularity of the *Kural*? Estimate its influence on the morals and religion of the Tamil people, and compare its ethical teaching with that of *Naladiyar*.

50. What was the effect of the revival of Brahmanic religions on Tamil literature in the eighth and ninth centuries

of the Christian era? Name the principal poets who flourished during the two centuries and their works.

51. Write a short account of the life and literary work of any two of the following authors :—நக்கீரர், கச்சியப்ப முனிவர், உமாபதி சிவாசாரியார், அதிவீர ராமபாண்டியன்.

52. Name the works in which the earliest specimens of Tamil prose are found. What are the peculiar features of early Tamil prose which distinguish it from modern prose?

53. Write a short critique on the poetry of புகழேந்தி, and contrast his style with that of ஒட்டக்கூத்தர்.

54 Mention the names of some of the spurious poems in Tamil, (i. e., modern works which are ascribed to ancient authors,) and state your reasons for considering them to be spurious.

55. In what poem do the following personages figure, and what is the moral intended to be conveyed by the story of their lives? திவிட்டன், பிரபோதன், சச்சந்தன், உதயகுமரன்.

56. Write what you know of the following poets :— ஆளவந்தார், ஆண்டிப்புலவர், உமாறுப்புலவர், கண்ணுடையவள்ளல், நல்லாப்பிள்ளை, நாராயண பாரதி.

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57. What is the traditional account regarding the first and second Sangams? In what ancient commentary does this account first appear? Mention any of the works of the first or second Sangams which are still extant.

58. Which is considered to be the Augustan age of Tamil literature? State the grounds on which your opinion is based.

59. Write a critique on any of the poems of Kapilar or Nakkirar, bringing out clearly the characteristics of the style and thought of the poet.

60. Sketch briefly the literary career of any two of the following authors, and note the distinguishing features of their poetry and teaching :—*சித்தலைச்சாத்தனார், மாணிக்கவாசகர், நம்மாழ்வார், சிவஞானயோகிகள், வேதாந்த தேசிகர்.*

61. Give a short account of yoga literature in Tamil, mentioning the names of the earliest authors, and their works.

62. Mention the names of the Chola kings who were famous patrons of learning, describing briefly the poems composed during the reign of each of those kings.

63. Who were the authors of the following works? Assign their approximate dates, and state their subject matter :— *சூளாமணி, நேமிநாதம், நந்திக்கலம்பகம், ஈட்டியெழுபது, குவலயானந்தம், விறலிவிடுதூது, பொன்வண்ணத்தந்தாதி.*

64. Oc what occasions and by whom were the following verses uttered :—

1. *சிறியகட்பெறினே யெமக்கீயுமன்னே*
   பெரியகட்பெறினே யாம் பாடத்தா மகிழ்ந் துண்ணுமன்னே.
2. *மானினேர் விழிமாதரா யவழுதிக்குமா பெருந்தேவிகேள்*
   பானல்வா யொரு பாலனீங் கிவனென்று நீ பரிவெய்திடேல்.
3. *இழையொன்றிரண்டு வகிர்செய்த நுண்ணிடையேந்து செம்*
   [பொற்
   குழையொன்றிரண்டு விழி யணங்கே கொண்ட கோபந்தணி.
4. *அறனறிந் தேமான்ற பொருளறிந்தே மின்பின்*
   திறனறிந்தேம் வீடு தெளிந்தேம்.

65. Write what you know of the best original works in Tamil prose.

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66. "The glory of Tamil Literature consists not in its Ramayana and Mahabaratha, the former of which, some maintain, excels even its original in Sanskrit, not in the beauty and grandeur of the Panchakaviams,—the five poems—of the author of one of which the learned Beschi has pronounced the highest eulogium, not in the Puranic poems, whose number is legion, wherein true poetry and oriental exaggeration are strangely blended together, no, not in all these, but in its grand ethical precepts, put in forms that Sappho might envy, in rules of life for observance, aptly and felicitously expressed, that man may bear its joys and troubles nobly and well and make that life worth living, in songs, wherein their authors have, from the inmost depths of their hearts, expressed their adoration to their maker, sung of the fleeting nature of this life and of man's utter helplessness to grapple with life's higher problems, songs, full of piety and fervour. Calculated to draw tears from natures the most unsentimental and prosaic, and songs full of sentiments that would satisfy not one creed or sect, but please any system of thought or religion." Examine the above carefully illustrating your answers by examples.

67. "Whatever else she may have wanted, India has never wanted poetry. In some form, whether good or bad, whether high or low, the poetic instincts of her children have found expression in every succeeding age of her chequered history." Discuss the above, with reference to the India of the Tamils.

68. Professor Mahaffy writes:—"Two great opposing forces may be traced in the history of any great literature. The first is the tendency to set up a normal type at the centre, or at some centre, and to call it classical. The second is to recognise in various outlying societies; in provincial dialects, in local interests, something original and independent of classical forms;

alive and refreshing, when the classical forms have become stereotyped and conventional." State how far this general statement of Dr. Mahaffy is applicable to Tamil literature.

69. It is interesting to note how some Tamil works came into existence or have been preserved to us. It is said that a family, feud has given us the Mahabaratham: an accidental meeting of two poets has preserved to us the Uttarakandam of Ramayanam; a minister's anxiety to wean his royal master's love for a Jain work has brought into existence the Peria-puranam; a poet's incurable disease has produced the Vathavur-puranam. Explain the above fully.

70. Explain the allusions in the following:—

(*a*) "கோழியும் பாடிக் குஞ்சும் பாவேனு"

(*b*) "காதற்ற ஊசியும் வாராது காணுங் கடைவழிக்கே".

(*c*) "ஏலேல சிங்கன் பொருள் எழுகடல் போனாலும் திரும்பும்"

(*d*) "காட்டானை விட்டாலும் கவியானை விடாது."

71. What common sayings have the following poems given birth to: (*a*) நைடதம், (*b*) திருவேகம்பமாலை, (*c*) திருவாசகம், and (*d*) குறள்.

72. *a*. Name the authors of the following and state also what kind of poetry each of them excelled in (*a*) தொண்டமண்டலசதகம், (*b*) ஈட்டி யெழுபது and (*c*) சடகோபரந்தாதி.

b. State the circumstances under which the last two came to be written, and quote or give the purport of a stanza in the last, which you consider as striking either in matter or form.

c. Write short critical notes on the following poems: (*a*) Thondaradippodi Azhvar's Thirumalai. (*b*) Pattanathar's Elegy on his mother.

d. Give at least two names by which each of the following is known: (*a*) Thirumangai Azhvar, (*b*) Appar, (*c*) Nammalwar, and (*d*) Manikkavasagar.

73. Who are the authors of the following? Write short accounts of their lives, naming the principal works of each.

(*a*) குடக்கோடு வானெயிறு கொண்டார்க்குக் கேழன்
முடக்கோடு முன்ன மணிவார்க்கு—வடக்கோடு
தேருடையான் றெவ்வுக்குத் தில்லைத் தோன்மேற்கொள்
ளூருடையா னென்னு முலகு. [எல்

(*b*) பாதியா யழுதியகால் கைபரேனும் பழிதொழிலு
மிழிகுலமும் படைத்தாரேனும்
ஆதியா யரவணையா னென்பராகிலவ ரன்றோ
யாம் வணங்கு மடிகளாவார்.

74. When, by whom, and under what circumstances were the following uttered?

(*a*) கடிய கானகம் புகுதலோ கட்டிய விறகை
முடியிலேற்றலோ முண்டகத்தான் கனைந்திடவந்
தடிப்பனென் பொருட் டடாதசொற் பகரவோ வஞ்சக்
கொடியனேன் குறையிறந்தவா விளைந்ததே குற்றம்.

(*b*) என்னுயிர் நின்றாற் கோறற்கெளிய தொன்றன்றியான்முன்
சொன்னவன் றொட்ட தொட்ட விடந்தோறுந் தோன்றுறுமின்
என்னுயிர்யானே மாய்ப்பல் பின்னும் வாழ்வுகப்ப லென்னின்
அன்னவற்கடியே னல்லேனென்ற னறிவின் மிக்கான்.

75. (*a*) A ministrel, who roused the ire of his ruler, was pierced with a dagger, and he, in his dying moments, uttered the following curse:

"Thy dart hath pierced my heart, but hearken to the darts
From this my bleeding tongue, that shall consume thy race,
Of whom none shall this throne of high renown defile,
None to point where thy body crumbled to the dust."

(*b*) In an Egyptian story said to be the oldest, which has actually come down to us in writing, the following passage occurs:

"Then the Cedar gave him a lock of the woman's hair; And the sea carried it to Egypt, and laid it down on the spot where were the washers of the house of Pharaoh. And the fragrance of the lock of hair imparted itself to the garments of Pharaoh and there arose a strife among the washers............... And every day there was a strife among them concerning it...... The chief of Pharaoh's washers went to the sea.........and seized the lock of hair: and there was found therein an extraordinary sweet odour". Cite parallels from Tamil literature.

(i) "...............As one born blind
Had after years of pray'r the gift of sight
Vouchsafed to him by God his Maker to
Behold the beauties of the universe,
His wife, his children, and those dear to him,
But straightway feels the precious gift withdrawn
So................felt....................."

(ii) "The days of our years are three score years and ten: and if by reason of strength they be four score years, yet is their strength labour and sorrow; for it is soon cut off, and we fly away." Where in the Kamba Ramayana do you find a simile similiar to that in (*i*): quote it, and quote a verse in Tamil containing sentiments similiar to those in (*ii*)

(*c*) The following passage is found in Maine's Early Institutions:—"There are some ancient memorial verses, as they are called, which describe the manner in which the Vellalas, a possibly Aryan tribe, followed their chief into Tondamandalam. The poetess, for the lines attributed to a woman—compares the invasion to the flowing of the juice of the sugarcane over a flat surface. The juice crystallises and the crystals are the various village communities. In the middle is one lump of peculiarly

fine sugar, the place where is the temple of the God. Homely, as is the image, it seems to me in one respect peculiarly felicitous." Who is the poetess referred to by Sir Henry Sumner Maine? Quote the verse attributed to her.

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76. "Every poet must, by that large sympathy which is part of his nature, reflect in himself the prevailing ideas and influences of his time." Refer to some Tamil poets, and examine the work of one of them, in illustration of the truth of this statement.

77. Write notes on :—ஊசிமுறி, காஞ்சி, பரணி, வெள்ளிப் பாட்டு, மேற்கணக்கு.

78. Explain clearly the allusions in any three of the following :—

(i) "கொண்டவன் பின்சென்று மண்டலத்தே புகழ் கொண்ட பிரான்." (ii) "நந்தி கலம்பகத்தால் மாண்டதை நாடறியும்." (iii) "கொப்பை வெட்டிக் கல்கொடும்." (iv) "காவலவன், மண்ணிற் கடலின் மலையிற் பெரியதென, வள்ளிக் கொடுத்த வேற்றக்கை." (v) "சோழன் ஒவாற்பரச்சொல் தோற் றமை தானிந்த வுலகேழுமறிந்தது." (vi) "கரும்பிற் கணு விக்கத் தேன் காண்."

79. (a) Illustrate the distinctive qualities of the writings of சித்தலைச் சாத்தனார், புகழேந்தி and திருவெண்காட்டடிகள் by reference to specific works.

(b) Three authors go by the name of பெருந்தேவனார் in Tamil literature. State their respective age, religion and works.

(c) Name the works in which the following personages figure :—செவ்வகம்பி, சமப்பிரவை, தேவந்தி, வைராடபர்கோன்

(*d*) What are the works included in *இயற்பா*?

(*e*) Name any six of *பண்டார சாத்திரம்*.

80 (*a*) Arrange in chronological order, assigning very brief reasons '—*திருஞானசம்பந்தர், சடகோபர், வாதவூரர், இராமாநுசர், பேராசிரியர், சேக்கிழார்.*

(*b*) Name (*i*; the works of *அமிர்தகவிராயர், குருபாததாசர், காங்கேயர், திருவரங்கத்தமுதனார்.*

(ii) the authors of *அழகர் கலம்பகம், திருச்சந்த விருத்தம், வைராக்கிய சதகம்*:

(iii) the commentators of *கல்லாடம், தண்டியலங்காரம், திருவிருத்தம், சித்தியார் பரபக்கம்.*

(*c*) Who are *எம்பெருமானார், தென்னவன், பிரமராயன், காவீறர்* and *கொல்லிகாவலன்*?

(*d*) Name the earliest and latest of the metrical lexicons.

(*e*) How far is Tamil literature indebted to the Tamil Colonists of Ceylon?

81. (*a*) From what works are the following taken?

(i) "*பழியின்மை மக்களாற் காண்க*".

(ii) "*பிறைநிலா முனியாது கற்றனன்றே*".

(iii) "*அறிவெனப்படுவது பேதையார் சொன்னோன்றல்*".

82. Cite parallels from Tamil literature for any three of the following:—

(*a*) "Virtue is the fount whence honour springs".

(*b*) "Hunger is sharper than the sword".

(*c*) "It is more blessed to give than to receive".

(*d*) "Poverty is the Muse's patrimony".

(*e*) "To revenge is not valour, but to bear".

(*f*) "Sum up at night what thou hast done by day,
And in the morning what thou hast to do".

83. Give example from Tamil epics (giving approximate references or explaining the contexts) of :—

(*a*) "இயம்புமொழி மின்னையிராங் கிசையாழ்வீணை, வயங்கு கருங்குயில் வண்பூவை". (இரத்தினைச் சருக்கம்).

(*b*) "நந்துடனே பூகம் வரிக்கமுத்து." (ஷை)

(*c*) "கொண்ட வுரோமக் கொடிக்கே பெறும்பொழுக்கும், வண்டொழுக்கும்". (உவமான சங்கிரகம்).

84. Into what epochs would you divide the history of Tamil literature? State briefly the chief features that distinguish Sangam literature from Post-Kamban literature?

85 Prepare an article (not exceeding two pages of your answer book) on Tamil prose literature for a Tamil Magazine.

86. Comment upon :—

" திருமாற் பயோதத்தித் திருமந்திர வமுதினைத் திருமகட்கு
[யின்முகந்து
சேனைமுதலிக் கோப்பெயக்காரி சேய்ச்சுனைத் தேவி
[நாதமுனியாரு
மருமாற்கடம் வார்ந்துயக்கொண்ட வள்ளன்மலோர்ந்து
[ராமரென்வா
யால்வழி இயாமுனரிய வுந்தியுந்தி பூன்றூரியக் காலி
[ஞெழுகிக்
கருமாற்றி ராமானுசக்குளை கழுமியெழு பானுன்கு
[தாம்புகாலக்
காசினிப் பிணையுயிர்க் கூழ்வனரவயன் மதக்கா ர்ாக்கண்
[மேய்ந்தடாது
பெருமாற்கு வினையுள் விட்டையப் புறந்தரும் பெருவேலி
[யாமெம்பிரான்
பேசுபய வேதாந்த தேசிகன்று டொழுவல் பேரழகனா
[றழையவோ."

1905

87. Name four Tamil works which you consider as epoch-making in Tamil Literature, and give your reasons for calling them epoch-making works.

88. Describe the state of Tamil Literature under the following heads, stating wherein it is rich, and where poor, where original, and where affected by foreign influence.

1. Pietetic, 2. Puranic 3. Ethical, 4. Epic, and 5. Scientific.

89. Professor Frazer writes :—

Before Brahmanism, Jamism and Budhism came from Aryan homes to Dravidian villages, there exist no evidences in literature from which the previous religious notions of the people can be obtained". Discuss this statement.

90. Professor Julien Vinsen of Paris says :—

" I can hardly admit that Tamil literary age has begun before the seventh century A. D. I am of opinion that there were five periods in it, mamely, first, a period of essays, pamphlets and short poems; secondly, a period in which the Jainas predominated, thirdly, a period which saw at the same time the struggle between the Saivas and the Jainas and in which the Buddists came from Ceylon; fourthly, a period in which the Saivas were the undisputed masters; fifthly, a period in which appear the Vaishnavas.........If I were asked about dates I would indicates for the above periods, the sixth or seventh, eighth, ninth, tenth, fifteenth, and sixteenth centuries."

Examine this carefully.

91. Describe:

[a] An ancient seaport town as found in Silappathikaram,
[b] An ancient royal city as seen in Jivaka-Cintamani

[c] Write the purport of விழாவறை காதை in Manimekalai.

[d] What historical facts do you gather from Kamba-Ramayanam regarding the coronation of kings and from Jivaka-Chintamani regarding benefits conferred on subjects on the birth of a son and heir to the king.

92. [a] Supposing a Tamil work is placed in your hands to find out its age, what are the tests applicable to arrive at a decision?

[b] Write short historical notes on :

[1] திகட சக்கரச் செம்முக மைந்துளான். [Kantha-puranam.]

[2] உன் செருப்படியிற் பொடிபொல்வா மானிடரைச் செது
தியோ ? [Kamba Ramayanam].

[3] வில்லாள ராஞர்க்கொல்லா மேலவன் விளிதலோடும்
செல்லாத விலங்கை வேந்தர்க் கரசெனக்களித்ததேவர்
எல்லாரும் துக நீக்கி யெழுந்தவ ராத்தபோது
கொல்லாத விரதத்தார் தங் கடவுளர் கூட்டமொத்தார்.
[Kamba Ramayanam.]

[4] மல்லிகையே வெண்சங்காய் வண்டூத வான் கருப்பு
வில்லி கணை தெரிந்து மெய்காப்ப—முல்லை மலர்
மென்மாலை தோளசைய மெல்ல நடந்ததே
புன்மாலை யந்திப் பொழுது. [Nalavenba]

92. [a] Write short criticisms of the following :—
Perum-pan-Attuppadi, and Vairagia Sathakam.

[b] Write short accounts of the lives of the following authors, their works, and their poetical characteristics: Viramamunivar, Pillai Perumal Aiyangar, Thayumanavar and Virakavirayar.

[e] சூடாமணி நிகண்டு, திவாகரம் and சதுரகராதி. Discribe the method of treatment of each, illustrating your answers.

93. [i] Give [a] two instances in Tamil literature of anachronisms.

[b] Two instances of literary forgeries.

[c] Two sayings founded on incidents in the lives of Tamil authors.

[d] One saying founded on a disputation between two contemporary poets.

[e] One instance of a poem completed in a single night.

[ii] To whom do the following refer:—

Inbakavi, Ubayakavi, Andakakavi, Madr[illegible]i and Narkavirasa Nambi.

Write short accounts of their lives and works.

1908

94. Dr. Caldwell says:—"Tamil writers, like Hindu writers in general, hide their individuality in the shade of their writings. They seem to have regarded individual celebrity like individual existence as worthless and absorption into the universal spirit of the classical literature of their country as the highest good to which their compositions could aspire." State fully how far the above view holds good with regard to Tiruvalluvar and Kambar.

95. Divide the history of Tamil literature into a number of stated periods, beginning from the earliest known up to the eighteenth century, and take a rapid survey of each period, noting, as you go on, the chief authors, the important works, and the distinctive features of each.

96. (a) Dr. Caldwell believes that Kambar lived after Ramanuja. Others maintain that the poet lived before the great religious reformer. Examine these views giving reasons for your answers.

(*b*) The *dates assigned to Manikkavasagar by Indian* scholars lie between the first and the fourth century after Christ, while the dates given by European scholars such as Wilson, Pope, Innes, Rost and Julien Vinsen seem to be between the eighth and the sixteenth century. Referring to this, a recent Indian writer remarks:—

"Thus in regard to Manikkavasagar's date, individual opinions have hopelessly drifted without let or hindrance: and it would apparently seem possible to assign Manikkavasagar indifferently to the first or the fifteenth century." State your view and give reasons for your position.

97. Write a short account of the commentaries existing in Tamil, and state what you consider to be the special features of the commentaries of each of the two following, namely, Nachinarkiniar and Parimelazhagar.

98. (*a*) Besides the Jains and the Buddhists who enriched the literature of the Tamils, Muhammadans, and Christians of Europe have also contributed to it, some of whose works have well nigh become classical. Give one instance of a Muhammadan author whose work is popular among the Tamils and one of a European whose work ranks high among Tamil works; and write a short criticism of those two works.

[*b*] Apart from what you know by tradition, is there anything in the writings of the Saiva and Vaishnava Saints from which you are able to glean the history of the religious warfare between the Jains on the one hand and the Saivites and Vishnavites on the other? your answer must contain references to particular passages in the poems of the authors.

99. [*a*] "Tamil possesses rare and original elements in its literature. Some of its works have a peculiarly distinctive character. There are some works that the Tamils take pride

in; and in their opinion they are so unique that the scholar must search in vain to find the like of them in the literatures of their countries" Examine this.

[b] Tho ancient Tamil versification is purely Dravidian and its genius is utterly distinct from Sanskrit." Illustrate.

100. How far, according to modern standards, does ancient Tamil literature satisfy their requirements and in what respects does it fall below them?

101. [i] Write short notes on:—

[a] "நானூறு பாடுவேன்." and "உலகெலா முணர்ந்தோ தற் கரியவன்."

[b] Mullaippattu, and Thiruppani.

[c] Padikkasu Pulavar and Nalla Pillai.

[d] Yamagandam and Parani.

[ii] By what other name is each of the following known? Karuvai Anthathi, and Malaipadukadam.

102. [a] Name two other works by the author of the Ramayanam, one other by the author of the Thiruvoimoli, one by the author of the Thiruppugazh, and one by the author of the Ramayana Kirthanai.

[b] Name a king and a poet who were intimate friends and whom "death even parted not."

[c] A poem which secured a cocoanut of gold for each verse; The poet who renounced the world and his immense riches and became a mendicant after seeing a couplet of verse.

1910

[N. B.—*Answers should be written in English*]

103. (*a*) Express, in as few words as possible, what you consider to be the most distinctive feature of Tamil Literature and give reasons for your answer.

(*b*) Campbell in his *Essay on English Poetry* says: 'The influenee of the Norman conquest upon the language of England was like that of a great inundation, which at first buries the face of the landscape under its waters, but which, at last subsiding, leaves behind it the elements of new beauty and fertility'. Substituting 'the influence of Sanskrit' for 'the influence of the Norman Conquest' and 'the Tamil language' for 'the language of England' in the above passage, could it be said to apply with equal truth to the history of Tamil literature? Give reasons for your answer.

104. (*a*) Dr. Caldwell, speaking of the Thembavani of Beschi, writes: 'It is a long and highly wrought religious epic in the style of the Chintamani and is so excellent—from the point of view of Hindu ideas of excellence; that is, it is so elaborately correct, so highly ornamented, so invariably harmonious—that I have no doubt he may fairly claim to be placed by the votes of impartial native critics themselves in the very first rank of Tamil poets, etc.' Applying the above criticism to the Chinthamani, would you consider it sufficiently exhaustive as to its merits as a standard Tamil work? Give reasons for your answer.

(*b*) Kambar for his Ramayanam had the Sanskrit original of Valmiki; and Villiputturar had the Sarskirit original for his Mahabaratam. State how each executed his task. Compare Kamba and Villuputturar as poets.

105. (*a*) Dr. Pope writes : ' Tamil poetry is best when it is as nearly pure as possible. And the best poetry is a well of Tamil undefiled.' Illustrate.

(*b*) Taking the history of Tamil literature as falling under three periods—ancient, mediaeval and modern—state the distinctive features of each period, illustrating your answer by a reference to the works of the different periods.

106. An Indian writer in the "செந்தமிழ்" magazine as follows :—

நம்மாழ்வார், மதுரகவியாழ்வார் காலம் கி. பி. ஏழாம் நூற்றுண்டெனவும்: பெரியாழ்வார், அவர் திருமகளார் ஆண்டாள் காலம் அந்நூற்றுண்டின் பிற்பகுதியும், எட்டா நூற்றுண்டின் முற்பகுதியுமாமெனவும் உய்த்துணர்ந்துகொள்க.

On the other hand, Dr. Caldwell asserts : ' the age of the Alwars is not certainly known, but it must have been subsequent to the age of the author Ramanuja who flourished about the beginning or middle of the twelfth century A. D.' While Professor Julien Vinsen of Paris is of opinion that they flourished in the sixteenth century. Discuss these contradictory views, giving your own view with reasons for the same.

107. (*a*) Write short notes on :— Porunar-Attuppadai, Muthu-moli-kanchi, and the Agaval of Kabilar.

(*b*) Write brief historical notes on :

a. என்னை முன்னில்லன்மின் றெவ்விர் பலரென்னை
முன்னின்று கன்னின்றவர்.

b. பொன்னுந் துகிரு முத்து மன்னிய
மாமலை பயந்த காமரு மணியு
மிடைபடச் சேய வாயினுந் தொடைபுணர்ந்
தருவிலை நன்கல மமைக்குங் காலை

யொருவழித் தோன்றியாங் கென்றுஞ் சான்றோர்
சான்றோர் பால ராப
சாலார் சாலார் பால ராகுபவே.

c. "வீழ்நாள் படாஅமை நன்றாற்றி னஃதொருவன்
வாழ்நாள் வழியடைக்குங் கல்."

108. (a) Write short accounts of the following :—
Karaikal Ammai, Thondaradippodi and Sekkilar.

(b) Name the authors of the following and write short notes on the poems :—

i. Vairakkia Sathakam, ii. Rama Natakam and iii. Thondai Mandala Sathakam.

c. Explain : Yamakandam, Arikandam and Parani.

109. Write a brief account of i. the lexicons and ii. the commentaries extant in Tamil.

110. Write a historical sketch of Tamil prose literature.

1911

111. Says an English writer, 'The literature of this country has far its most distinctive mark the religious sense of duty. It represents a people striving through successive generations to find out the right and do it, to root out the wrong and labour very much for the love of God.' May this be said of the literature of the Tamils? If not, sum up in a sentence or two its most distinctive feature, and give reasons for your answer.

112. Dividing the subject matter of the works extant in Tamil into the original and borrowed, give the distinctive features of each.

113. Write a short account of the Sittar school of Poetry and illustrate your answer by taking one typical work.

114. Trace the history of the Jain literature in Tamil and state in what branches the contributions of the Jains were found peculiarly valuable.

115. [a] Write short notes on மதுரைக் காஞ்சி and முதுமொழிக் காஞ்சி.

[b] Write short accounts of the authors of the following:- பெரிய புராணம், திருப்பாவை, திருவேகம்பமாலை and திருவானைக் காவுலா.

(c) Name the Vaishnava saint in Tamil who wrote only ten stanzas. What is the name of his poem and write a short criticism of it?

116. (a) There were two poet-kings i. e. அதிவீரராமபாண்டியன் and குலசேகரப்பெருமாள். Compare their poetry.

(b) Write briefly the lives of வீரகவிராயர் and வீரமாமுனிவர் and compare their poetry.

117. Write a short account of the kirthana literature in Tamil, noting the authors of the most important works therein.

118. Explain சிந்து, குறவஞ்சி, பரணி and உலா. Name one important work in each.

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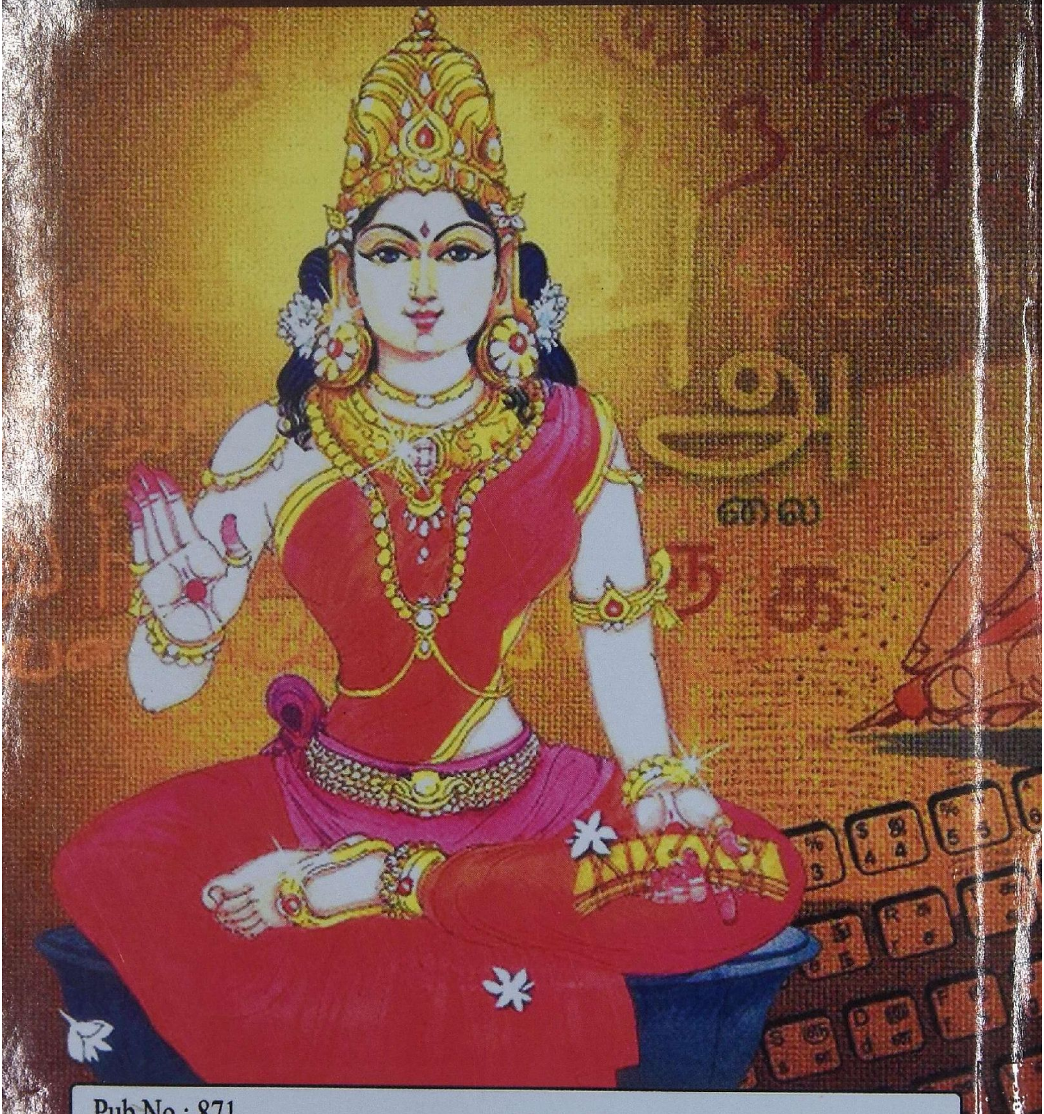
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